WRAGG'S
PRECEPTOR
FOR THE
GERMAN FLUTE.

EIGHTEENTH EDITION,
WITH
CONSIDERABLE ADDITIONS AND IMPROVEMENTS.

LONDON:
PUBLISHED BY CLEMENTI AND CO., 26, CHEAPSIDE.

PRICE EIGHT SHILLINGS AND SIXPENCE.

CATALOGUE OF FLUTE MUSIC,

PUBLISHED BY

CLEMENTI & Co. No. 26, CHEAPSIDE,

Where may be had, a great variety of other esteemed Compositions, for the same Instrument.

DUETS FOR TWO FLUTES.

		s.	d.
Asu&i	12 Divertos. Op 18, from Italian Operas	7	6
Bark	16 Favourite Italian Melodies	5	0
Beale	3 .... Op 2, with Scotch Airs	7	6
Berbiguier	6 Brilliant and Familiar, Op 7, Books 1 and 2 ... each	5	0
——	Operatic Airs, Books 2 and 4, ... each	5	0
Blanc	6 .... Easy	4	0
Briscoli	3 .... Op 19	5	0
Chartrain	.... Op 2	6	0
Devienne	.... Concertante, Flute and Tenor	7	6
——	6 .... Op 53, Books 1 and 2 .. each	5	0
——	6 .... from Pleyel's Violin Duets	7	6
——	6 .... Op 18, Easy	7	6
——	3 .... Op 64, Books 1 and 2 .. each	6	0
——	.... Op 16, by Hoffmeister	5	0
Gabrielsky	3 Brilliant, Op 39 and 40 *(Foreign)* each	7	6
——	Arrangement of Airs in 'Der Freischütz'	6	0
——	6 Easy, tho' Brilliant, Op 52, Bks. 1 & 2 ea.	5	0
——	6 Favourite Polonaises	3	0
Gebaur	60 Easy Lessons on Expression, &c. Op 31	8	0
——	6 Progressive, Op 32	6	0
Griesbach	3 .... Op 8	8	0
——	3, Op 9, with 2 Airs, Vars., and a Polacca	8	0
Giancila	3 Easy from Steibelt, Op. 48, introducing 'Life let us Cherish,' 'Within a Mile,' and Scotch Air	6	0
——	3 Easy .... Op 49, on Syncopation, &c.	5	0
——	Sonata .... 2 Flutes and P. F.	6	0
Giordani	6 Sonatas .. Op 7	5	0
Haydn	3 .... Op 104, by Arnold	7	0
Hoffmeister	6 .... Op 8	5	0
——	3 .... Op 53	5	0
——	6 Airs	2	6
Hennig	3 Easy	6	0
Krasinsky	3 .... Op 5, Books 1 and 2 .. each	5	0
Kreith	3 .... Op 10	5	0
——	.... Op 15	5	0
Kuffner	2 with 'Di tanti palpiti' Vars.	6	0
Ling	3 ...... Op 2, introducing Scotch Airs	6	0
Logier	10 Favourite Irish Melodies, Book 1	2	6
Mozart	3 .... Op 74	5	0
Mancinelli	24 Easy	3	0
——	6 Notturnos, Books 1 and 2 ...... each	4	0
——	8 Easy .... Op 2	4	0
——	6 Sonatas ...... Op 3	5	0
Martini	12 .... Op 11	5	0
Monzani	12 Easy .... Op 12, with Airs	5	0
Mezger	6 .... Op 3	7	6
Muller	3 .... Op 20	7	6
——	3 .... Op 21	6	0
Mayer	3 .... Op 6	6	0
Nielson	1st Set of twelve Popular Airs	6	0
Nicholson	Much-admired work, 'LE BOUQUET,' or FLOWERS OF MELODY, being a selection of favorite Airs, with Variations and Embellishments, as Duets, but so arranged, that with few exceptions, the subjects are almost equally interesting as Solos. It contains many of the choicest Airs of Mozart, Haydn, Handel, Arne, Rossini, and other modern Authors, and a variety of National Airs, in 2 Vols.—or 24 Numbers .. each	3	0
Pleyel	3 .... Op 32, introducing favorite Scotch Airs for the subjects of the Rondos, Books 1 and 2 .. each	6	0
——	3 arranged by Wragg	4	0
——	3	5	0
——	6 arranged by Devienne	7	6
——	3 arranged by Hoffmeister, Bks. 1 & 2 ea.	7	6
Park	16 Easy and Progressive	5	0
——	2nd Set of 3 Easy	7	6
Rault	3 .... Op 1	5	0
——	6 Easy	5	0
Robertson	'Melodies of Scotland,' in 4to Nos. each	3	0
Romberg, A.	3 .... Op 62	7	6
Romberg, B.	"Selection of Airs from Mozart's favorite Opera, '*Zauberflöte*, or *Il Flauto Magico*,' Bks. 1 and 2 .... each	5	0
Schneider	3 .... Op 32, Bks. 1 and 2 .. each	6	0
——	For Study of Sharp Keys	6	0
——	—— Flat Keys	6	0
Schrieber	3	4	0
Steibelt	3 arranged by Gianella, with favorite Airs	6	0
Tolou	Aria, with 8 Vars. Concertante, Op 20	3	0
Vogel	3 .... Op 35	5	0
Viotti	3 favorite Serenatas Op 26, Bks. 1 & 2 ea.	8	0
——	3 .... Op 30, arranged by Gianella	6	0
Vaudano	admired Vars. on 'Sul Margine d'un Rio' and favorite Thema	3	6
Weidner	6 .... Op 3	6	0
——	3 .... Op 10	8	0

DUETS FOR TWO FLUTES.

(CONTINUED)

		s.	d.
Weidner	3 .... Op 35	7	6
——	Selection of Airs, Waltzes, &c. Op 13.	5	0
Wragg	3 .... Op 5	4	0
——	18th Edit. of his celebrated 'PRECEPTOR' with great additions & improvements	8	6
Wranisky	3 .... Op 42	7	6
Weiss	Studio on Modulation or Capriccios for 2 Flutes	5	0

FLUTE SOLOS, &c. *with Accompaniments.*

		s.	d.
Arthur	Serenade with 'In my Cottage' Vars. F.&P.F.	3	0
Bernardi	3 Themes with Vars. (Flute only)	3	6
Braun	Favorite Allegretto, with 9 Vars. P. F. Acct.	3	6
Drouet	Celebrated Vars. on 'God save the King,' as performed in public .... P. F. *ad lib.*	2	6
Devienne	6 Solos	7	6
——	12 Grand Solos, B. 1 to 4, V. & Vllo. *ad lib.* ea.	6	0
Eley	4 Vars. on Rode's favorite Air, P. F.	2	0
Gabrielsky	6 Themes, with brilliant Vars. (Flute only)	4	0
——	3 Waltzes .... (ditto)	4	0
——	5 Airs .... (ditto)	4	0
Giordani	6 Easy Solos, Op 9 .... Vllo	7	6
Gianella	Grand Solo, Op 43 .... P.F. *Obo.*	6	0
Hugot	25 Grand Studies or Exercises, Op 13, B. 1 and 2 (Flute only)	8	0
Hargreave	'Lindor,' with 6 Vars. P. F. *ad lib.*	3	0
——	Introd. and Vars. '*Ah Perdona*,' F. & P. F.	3	0
——	Divertimento, with Irish Melody ditto	2	6
Kuffner	Mozart's 'Bird Catcher,' with 13 Vars. Vllo. *ad lib.*	2	6
——	Paisiello's 'Nel cor piu,' Vars. Vllo. *ad lib.*	2	6
Kohler	Vars. on '*Di tanti palpiti*,' F. & P. F. *Obo.*	3	0
Lindsay	Introd. & 'Carnival of Venice,'—Adagio 'The Yellow hair'd Laddie,'—and Rondo Allegro on '*Zitti, Zitti*,' arranged as a MELANGE, F. and P. F.	3	0
Nicholson	'Leiber Augustine,' with Vars. (Flute only)	1	6
——	'LE BOUQUET, or FLOWERS of MELODY,' a Selection of Airs, with Vars. & Embellishments, as Solos or Duets; in 24 Nos. Quarto, (See DUETS) .... each	3	0
——	TWELVE SELECT AIRS, VARS. for the FLUTE and P. F. or HARP, *ad lib.* .. each	3	0
	No. 1, Blue Bells of Scotland		
	2, Hungarian Waltz		
	3, Sicilian Air		
	4, Portuguese Air		
	5, Mozart's Air 'The Manly Heart'		
	6, 'Coolun,'—Irish Air		
	7, 'Lison Dormoit,'—French Air		
	8, Kitty of Coleraine,—Irish Air		
	9, 'O! Nanny, wilt thou gang wi' me?'		
	10, French Air		
	11, 'Gramachree,'—Irish Melody		
	12, 'God save the King,' with new Vars.		
——	admired POT POURRI, for F. & P. F. introducing 'Life let us Cherish,'—'Auld Robin Gray,' and favorite Quadrille, 'La Matilda'	5	0
——	2nd Pot Pourri, with Airs from Rossini & Weber	5	0
——	PRECEPTIVE LESSONS, Flute, 1 & 10 ea.	5	0
	—— Nos. 2 to 9 ea.	2	6
——	Appendix to ditto	21	0
——	NINE FANTASIAS for Flute and P. F. ea.	4	0
	No. 1, With 'La ci darem,' 'Roslyn Castle,' and Bollero		
	2, A favorite Irish Melody, with Introduction and Rondo		
	3, Introduction and Rondo		
	4, An Original Polacca, and 'Di tanti palpiti,' varied		
	5, 'Auld lang Syne' & an Original Waltz		
	6, 'We're á noddin,' 'Charlie is my darling,' and 'Corn riggs are bonny'		
	7, With Rode's Air and Bollero		
	8, —— La Biondina		
	9, —— Adeste fideles		
——	Arrt. of Mayseder's Polonoise, F. & P. F.	4	0
——	Fall of Paris, with Introd. & Vars. F. & P. F.	4	0
——	Vars. on 'Au clair de la Lune'	5	0
——	Bollero with Kitty Tyrrel	4	0
Sola	Introd. & Vars. 'Rousseau's Dream' P.F.&F	4	0
——	Arrang. of Rossini's 'Di piacer' ditto	3	0
——	Ditto 'Occhi miei' ditto	2	6
——	Ditto 'Per piacere' ditto	4	0
Tolou	Grand Fantasia and Air with Vars as performed by the Author at the Oratorios Public Concerts, F. and P. F.	4	0

Eighteenth Edition

OF

WRAGG'S

Improved Flute Preceptor;

or the whole ART of playing the

German Flute

Rendered perfectly easy to every Capacity.

On Principles entirely New:

And by which any one, who has a Taste for Music, may soon acquire a Knowledge of that Instrument,

Without the Aid of a Master.

To which are added,

A Set of Progressive Lessons,

Sixty four Original Duets, progressively arranged, in the most useful Keys, each of which is preceded by an easy Prelude, and an explanatory Note, by which the Pupil is enabled to proceed by progressive Steps, from the easiest, to the most difficult Key.

To which are also added,

A Set of Ariettes, a pleasing Collection of Scottish and other Airs, a Set of Preludes in the various Keys, & ample Instructions for an

EIGHT KEY'D FLUTE:

BY THE

Author.

OP. 6.

Entd. at Stat. Hall.

Price 8/6.

London: Published by Clementi, Collard and Collard, No. 26 Cheapside.

Hewitt Engr. Carlington St.

WRAGG'S
IMPROVED
FLUTE PRECEPTOR.

Of late years the study of the German Flute has been more attended to by Gentlemen than any other Instrument whatever: nor, indeed, is it to be wondered at, when the natural tone of that Instrument is so soft and pleasing to the ear, and so easily acquired, compared with the Violin and many other Instruments. If a person arrive at a state of mediocrity only, on the German Flute, he is sure to please; but on the Violin, and many other Instruments, he must spend a great deal of his time, and labour very hard, or he will never gratify his hearers, nor please himself.

In order, therefore, to acquire a knowledge of the German Flute, the first thing you ought to attend to is the placing the Flute properly to your lips: to do which, you must take the First Joint of your Instrument only, and place the Embouchure, or Hole thereof, to the upper part of your under lip, drawing that and your upper one even with each other, and extending them a little towards each ear, leaving a small aperture for the wind to pass freely into your Instrument.

The Flute being placed, and the lips formed as thus described, you should now try to acquire the Intonation, or method of Sounding, by inclining the Embouchure a little inwardly or outwardly, till you can do it with ease: which is not done by forcing too much wind into the Instrument, but by moderately blowing into the Embouchure, or Hole of the Flute.

When you can procure a clear sound, put the remaining parts of your Instrument together, and pay particular attention to the following rules for

THE POSITION OF HOLDING THE FLUTE.

As your future tone, with respect to *firmness* and *steadiness*, depends in a great measure in holding your Instrument properly at your *first setting out*, and as your execution, in some measure depends also thereon, I shall endeavour, in as plain and laconic a manner as I can, to lay down some general rules for your information, to which you must particularly attend.

First. Your Flute should rest nearly on the middle of the third joint of the first finger of your left hand, placing the thumb of the said hand a little *below* the first Hole, on the side of your Instrument, which will cause the thumb, if your Instrument have the *Additional Keys*, to lay just *above* the A *Sharp* (or B *Flat*) key.

Secondly. The thumb of your right hand should be placed exactly *under* the fourth Hole, with the little finger of the said hand just *above* the D *Sharp*, or E *Flat* key, which is the key just *below* the *sixth* hole of your Instrument.

Thirdly. The Instrument being thus held, you should endeavour to sustain it, when placed to your lips, as steadily as possible, with *every finger off*, at a small distance from the Holes (this position often occurring) and in a parallel direction with your Instrument; the *first* finger of your left hand being a *little curved*, the *second more so*, and the *third* finger *laying nearly straight*—the *first* and *second* fingers of your right hand *not quite so much curved* as those of the left, and the *third* finger of this hand also *nearly straight*, holding the Flute at the same time nearly in a horizontal direction. When you can do this, you should endeavour to produce a free tone, which, then acquired, will produce C Sharp; or the *Seventh* Note of the following Scale or Gamut.

Fourthly. You may now proceed, by putting down the first finger of your left hand, and trying to sound that Note, which is B Natural, and the *sixth* of the following Scale; then put down the second finger of the same hand, which will produce A Natural, or the *fifth* of the Scale; *lastly*, put down the third finger of the aforesaid hand, which will produce G Natural, or the *fourth* Note on the Scale.

Caution.

To prevent Imposition, be particular in giving your Orders for "WRAGG's Improved Flute Preceptor, Clementi and Co.'s Edition," as they are the exclusive Proprietors of the Work, and no other can be genuine.

Fifthly. When you have accomplished the foregoing, proceed with the three remaining fingers of the *right* hand as follows, viz. put the *first* finger of that hand down, pressing at the same time the D Sharp key with your little finger, which key is just below the sixth Hole of your Instrument, and which note, when sounded, will produce F Sharp, or the third of the following Gamut.

Sixthly. Put down the second finger of your *right* hand, which will produce E Natural, or the second of the Scale; but care must be taken that you do not force too much wind into your Instrument for this Note; if you do, it will be too sharp.

Seventhly and *lastly.* You may now proceed by putting down the third finger of your *right* hand, which will produce D Natural, or the first of the Scale.

And here great care should be taken to bring out *this Note* in as *full* and *round* a tone as you possibly can: but as this is not so easily accomplished by every one, I think it would not be amiss, before we proceed further, to make a few observations relative thereto.

If, therefore, you should find great difficulty in bringing out this last *Note,* you may attribute it to one or more of the three following causes.

First. If too much wind is forced into the Instrument, *at this early period,* you may bring out a tone *too acute,* and nearly approaching in sound to the *second* or *middle* D of the following Scale or Gamut.

Secondly. If the lips are too much contracted, the same effect, most probably, will be produced.

Thirdly. If you be not careful in *stopping every Hole* CLOSELY, you will not be able to bring out the said Note at all; and you will find that you are only wasting your time, without attaining the end proposed.

Now, in order to guard against these three evils, you must take great care that your fingers are placed firmly on the Holes, suffering no air to pass into or out of any of them; then you should endeavour to inject the wind (*your lips at this time not being much contracted)* gradually into the Embouchure, when you will find (if these rules are strictly attended to) after a little practice, that you will be able to bring out the said note, D Natural; which, at first, may, perhaps, be brought out too weakly; in order to remedy which, you must force the wind a little more strongly into your Flute, (but this must be done very sparingly, and by slow degrees) till you can produce a full Tone.

When you have made this progress, and can *tongue* each note distinctly, which is done by pronouncing the syllable TOO in the Flute, you may then proceed to the following Gamut.

But before I take my leave of the Student, previous to his entering on the Gamut, I earnestly entreat him to pay particular attention to the following short remarks; which are, to endeavour to preserve an uniformity of sound, by holding the Flute as steady as possible, when placed to his lips; as the least unsteadiness of the hands will produce, while playing, a different pitch of the notes, and he will find that they will be sometimes too flat, and sometimes too sharp, according as the Embouchure or Hole of the Flute is inclined inwardly or outwardly. He should also be particularly careful in keeping his fingers exactly over their respective Holes, not suffering them to be lifted too high, in order that they may stop the more readily, and prevent any motion of the Flute while placed to the lips, which would be the case, if these rules are not attended to.

And here I must take the liberty to give a word of advice to such as are about entering on the Study of this Instrument; which is, that they would be particularly careful in the choice of their Music for Practice; and not (as is too often the case) select a parcel of common-place Airs, which are generally got more by rote than by judgment; and, when acquired, are of little or no use to the Learner. I would, therefore, recommend them to practice the Lessons in this Work as they stand, which, I am well persuaded, from upwards of twenty-years experience, they will find greatly to their advantage. I have taken on me much trouble, not only to render the Duets useful, but as pleasing as possible, so that they may not be dependent on the second Flute, and may be played either with or without it; and they will not only be found as pleasing as any Song Tunes they can collect, but will, in the end, prove infinitely more beneficial.

And now having said as much as I think necessary, I will for the present take my leave of the Pupil, by wishing him with all my heart, speedily through the following Gamut.

THE

AUTHOR'S ADDRESS.

Strongly impressed with a due sense of Gratitude for the very favorable reception my late Work, entitled "THE FLUTE PRECEPTOR," has met with; I have been induced to turn my thoughts towards the further Improvement of that Work, by rendering it more useful, and on which the present publication is founded: how far I may have succeeded therein, I must leave for a generous and discerning Public to descriminate hereafter.

The following Sheets I now present to Public Notice will, I flatter myself, on perusal, be found to differ materially from any thing of the kind heretofore published. I have endeavoured to carry on the Learner, by progressive Steps, from one Key to another in so plain and easy a manner, as to enable him to arrive at the most difficult part of the Work without any other assistance whatever: and, in order to render it more pleasing, as well as useful, I have introduced, at the beginning of each Key, an easy short Prelude, accompanied with an explanatory Note, by which the Pupil will not only at first view be enabled to ascertain the difference between one Key and another, but will also be instructed how to proceed with respect to the Fingering.

In order to render this Work the more valuable, I have in this Edition been indefatigable in my exertions, by introducing a variety of Pieces ENTIRELY NEW, and which have NEVER before been published.

And here, I hope, I may be permitted to remark, without being guilty of Egotism, the countenance and support this Work has already met with from Professors of Eminence in the principal Towns of the United Kingdom; to whom I tender my warmest acknowledgments for the same.

Should this Publication be productive in augmenting the Number of Amateur Performers on the German Flute, it would be highly gratifying to the Author; who begs leave to subscribe himself

With humble deference and Respect,

Their's and the Public's

Obliged and grateful humble Servant,

17, Little Knight Rider Street,
Doctors' Commons,

A DICTIONARY

OF THE MOST USEFUL TERMS MADE USE OF IN

Music.

A.

Adagio, very slow.
Ad libitum, or *ad lib.* at pleasure, see *Cadenza*.
Affettuoso, tenderly.
Agitato, with passion and fire; a broken, interrupted style of performance, calculated to surprise the hearer.
Alla, or *à la*, in the style of;—as *à la Polacca*, in the style of a Polacca.
Allegro, brisk, in a lively manner.
Allegretto, slower than Allegro.
Allegro ma non troppo, or, *ma non presto*, lively, but not too quick.
Al Segno, to return to this mark, S.
Allegro Agitato, quick, and with agitation.
Amoroso, amorously.
Andante, slowly and distinctly.
Andantino, rather slower than *Andante*.
Animato, with boldness and spirit.
A Piacere, at pleasure.
Arioso, an Air.
Assai, very; when added to another word it adds to the quickness or slowness thereof, as, *Allegro Assai*, very brisk; *Largo Assai*, very slow.
A Tempo, or *à Tempo Giusto*, to play in a true and just time. The first of these terms is often met with in the middle of a song, or piece, after the time has been changed, and implies a return to the original Time.

B.

Bene Placito, at pleasure.
Bis, play the passage twice over, where it is written.
Bravura, sometimes signifies the act of executing; but in general a song of execution.
Brillante, brilliantly, gaily, &c.

C.

Calando, gradually diminish the Tone, and slacken the Time.
Cadenza; this is frequently used after a Pause, and gives the performer an opportunity of introducing *a graceful Extempore*, according to his own taste, and the effusions of his fancy: the Cadence has a peculiarly happy effect after a Pause at the close of a movement, or, as an introduction to the original subject, before a *Da Capo*.
Cantabile, in a singing manner.
Capriccioso, signifies that the movement against which this word is written should be played in a fantastic and free style.
Canzonetta, a Song.
Cavatina, a short Air, without a return or second part, and is sometimes relieved with recitative.
Coda, a word applied generally to a few bars at the end of a composition, which form the final close, after the other strains have been repeated.
Con, with; as
Con Affetto, with tenderness.
Con Anima, with great expression; that is, with passionate feeling, where every note has its peculiar force and energy; and where even the severity of time may be relaxed for extraordinary effects.
Con Brio, with life; briskly.
Con Discretione, with discretion and judgment.
Con Espressione, with delicacy and expression.
Con Furia, with fury, with vehemence.
Con Giusto, with steadiness and equality of time.
Con Innocente, with simplicity.
Con Moto, with commotion, with agitation.
Crescendo, to increase the tone.

D.

Da Capo, or *D.C.* repeat the first strain.
Decrescendo, / *Diminuendo*, } gradually diminish the tone.
Di Molto, an augmentative expression as *Allegro di Molto*, very quick; *Largo; di Molto*, very slow.
Dolce, sweet, soft.
Di molto—see *Assai*.

E.

Echo or *Ecchus*, in imitation of an echo.

F.

Flautino, the diminutive of *Flauto*, an Octave Flute.
Flauto Traversa, or *Flauto Traversiere*, the German Flute.
Forte, or *For.* or *F.* or *f.* loud.
Fortissimo, or *FF.* or *ff.* very loud.
Forzando, or *fz.* is often placed over a particular note, and implies that such note must be very strongly accented, and blown with force.
Fuga, Flight; or when the parts follow and imitate each other.

G.

Giga, a Jigg.
Grave, a very slow movement.
Grazioso, in a graceful manner.

I.

Innocente, a term applied to those compositions, and that manner of performance, of which the chief feature is an artless, unstudied simplicity.

L.

Largo, slow; but somewhat quicker than Adagio.
Larghetto, a little faster than *Largo*.
Lachrimoso, in a plaintive manner.
Languente, languishing, in a plaintive manner.
Legato, in a smooth, slurred manner.
Lentando, a word signifying that the notes to which it is prefixed should be played with increasing slowness.
Lento, much the same as *Largo*.
Loco, used in opposition to *8va*, or *ottava;* and signifies that the notes over or under which it is placed are *not* to be played an *Octave* higher, but as they are written.

M

Ma, but; as *Ma non troppo*, but not too much.
Maestoso, in a grand, slow, and majestic manner; it is often used in marches.
Majore, or *Maggiore*, Major, or Sharp Key.
Mancando—see *Calando*.
Marcia, a March.
Meno, less; *Meno Allegro*, not so fast as Allegro.
Mezza voce, half under the voice.
Mezzo, half; as *Mezzo Forte*, or *mf.* half Forte, or moderately loud; *Mezzo Piano*, rather soft.
Minore or *Mineur*, the Minor, or Flat Key.
Moderato, moderately; as *Allegro Moderato*, moderately brisk.
Musette, the name of an air generally written in common time, the character of which is always soft and plaintive.
Morendo—see *Calando*.
Molto very—see *Assai*.

N

Non, not; as
Non troppo, not too much.
Non tanto, not so much.

O

Obligato, signifies that such a part is very essential, and cannot be omitted.
Ottavo, or *Ottava*, to play Octaves.

P.

Pastorale, a rural piece, the character of which is sweetness and simplicity—see *Siciliano*.
Perdendosi—see *Calando*.
Piano, or *P;* or *p.* soft.
Pianissimo, or *PP;* or *pp.* very soft.
Piu, a little more; as *Piu Allegro*, brisker than Allegro.
Poco, a little less; as *Poco Allegro*, slower than Allegro.
Presto, quick.
Prestissimo, or *Presmo.* very quick.
Primo, first; as *Flauto Primo*, First Flute.

Q

Quasi, almost.

R

Retardano, / *Rallentando*, } gradually slacken the time.
Repiano, a part that plays only occasionally, and serves chiefly to fill up the Chorus.
Rinforza, or *r.f.* to reinforce or strengthen the sound.
Rondo, or *Rondeau*, that kind of music which always ends with a repetition of the first part.

S

Scherzando, in a playful lively manner.
Secondo, Second; as *Flauto Secondo*, Second Flute.
Segue, proceed to the following.
Semplice, with Simplicity.
Sempre, always; as *Sempre Piano*, always Piano; *Sempre Forte*, always Forte.
Senza, without; as *Senza Violino*, without Violins.
Sforzato, or *S.F*, or *sf.*—see *Rinforza*.
Siciliano, slowly, in a pathetic manner; in Compound Common Time.
Smorzando, or *Smorz.* to diminish the tone.
Sons Pleins, full, round, or Reedy Tones.
Sostenuto, or *ten*, to hold out, or sustain the Notes till their full time is expired.
Spiritoso, to play with spirit.
Staccato, to play every note distinctly and with spirit; making each note rather shorter, an allowance being made between them, to fill up the portion of time required in each bar; as, for example, Staccato Marks coming over any number of Notes, those Notes, of whatever denomination, should be held only half their time, the other half being made up by an imaginary rest between each note.
Sincope, or *Sincopate*, is when a Quaver is placed between two Semiquavers, a Crotchet between two Quavers, a Minim between two Crotchets, &c. Notes, so placed, should be driven or forced with the breath in the middle, as if they were *two* Notes.

T

Tacet, to be silent; as *Flauto Tacet*, without the Flute.
Tempo, time; as *Tempo Minuetto*, Minuet Time.
Tempo Primo; or *Tempo*, 1mo.—see *à Tempo*.
Terza, third; as *Flauto Terza*, the Third Flute
Tenute, *tenuto*, or *ten*—vide *Sostenuto*.
Tutti, altogether.

U

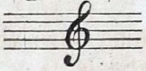
Unisons, to play Octaves or Unisons.
Un Poco, a little; as *Un Poco Adagio*, rather Slow; *Un poco Allegro*, rather brisk; *Rallentando un poco*, slacken the time a little.

V

Vivace, with life and Spirit.
Volti, turn over.
Volti Subito, or *V. S.* turn over quickly.
Voce, voice; as *Con Voce*, with the voice.
Vite, quick; as *Plus Vite*, quicker.

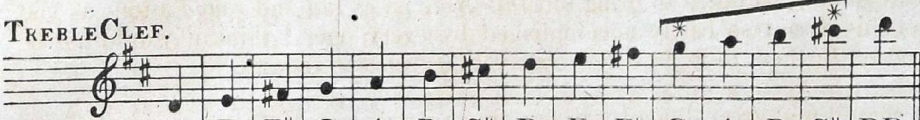
☞ To ascertain the degree of VELOCITY in which different Compositions ought to be performed, the following List of the Italian Terms most generally used to determine it, may be of service: it begins with the slowest measure (Adagio) and goes gradually on to the quickest (Prestissimo.)

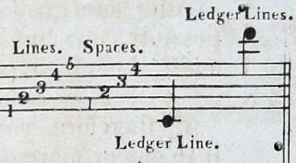
1. *Adagio.*	5. *Larghetto.*	9. *Moderato.*	13. *Allegro*	17. *Con Brio.*
2. *Grave.*	6. *Andantino.*	10. *Tempo Giusto.*	14. *Vivace*	18. *Con Fuoco.*
3. *Largo.*	7. *Andante.*	11. *Maestoso.*	15. *Con Spirito*	19. *Presto.*
4. *Lento.*	8. *Allegretto.*	12. *Con Commodo.*	16. *Spiritoso*	20. *Prestissimo.*

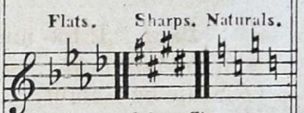
MUSIC is written on a Stave of Five Lines, and their intermediate Spaces; but when the Notes ascend above those five lines, or descend below them, other Lines are made use of, called Ledger Lines; which may be seen in the following Gamut. There are three Clefs made use of in Music; viz: TREBLE, TENOR, and BASS, the first of which is used for the German Flute, and is always placed at the beginning of an Air or Piece of Music for that Instrument on the second line G, and is written thus  which may be seen below.

First Gamut to be studied, in Major of D.

TREBLE CLEF.







See the use of these Characters in Page 6.

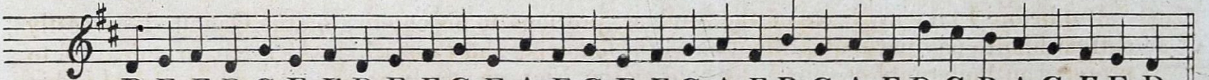
	D	E	F♯	G	A	B	C♯	D	E	F♯	G	A	B	C♯	DD
Left Hand.	1	1	1	1	1	1	0	0	1	1	1	1	1	0	0
	2	2	2	2	2	0	0	2	2	2	2	2	0	2	2
	3	3	3	3	0	0	0	3	3	3	3	0	0	3	3
Right Hand.	4	4	4	0	0	0	0	4	4	4	0	0	0	4	0
	5	5	0	0	0	0	0	5	5	0	0	0	0	0	0
	6	0	0	0	0	0	0	6	0	0	0	0	0	0	0
D♯ Key.	●	●	○	○	○	○	○	●	●	○	○	○	○	○	○

In the first place, in order to save yourself a great deal of trouble, consider your Flute (whether a one, a four, or a six keyed Instrument) as having only one Key, and proceed according to the following Directions:— The six figures, in the above Scale, represent the six holes on your Flute, the cyphers those which are to remain open: wherever a figure occurs, that hole must be stopped, to sound the Note required. Were it required to sound the third Note in the above Scale, which is F sharp, you must stop the first, second, third, and fourth holes, pressing at the same time the D♯ Key with your little finger, and so on as per Scale, for the rest. When you have got beyond the second D, your lips must be more contracted, in order that your breath may pass with more velocity into your Instrument, to produce the upper and more acute tones.

NB. 1. The Notes from G* to C* are called in Alt, to distinguish them from those below; and those above G in alt, (which you meet with in this and the following Scales) are called Double D, Double E, &c.

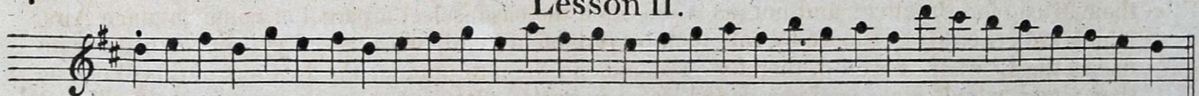
2. This mark ● denotes the Key down; this ○ denotes it to be up.

Lesson I.



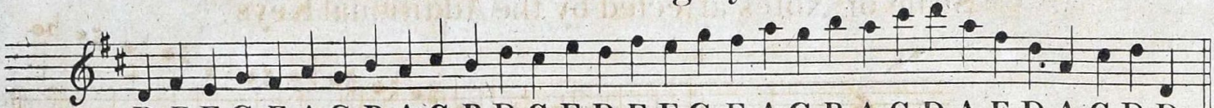
	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	B	G	A	F	D	C	B	A	G	F	E	D
Left.	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1	1
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	0	0	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	0	3	3	3	3	3	0	3	0	3	0	3	3	0	0	0	3	3	3	3
Right.	4	4	4	4	0	4	4	4	4	4	0	4	0	4	0	4	4	0	0	4	0	0	0	4	4	0	0	0	0	4	4	4
	5	5	0	5	0	5	0	5	5	0	0	5	0	0	0	5	0	0	0	0	0	0	0	0	5	0	0	0	0	0	5	5
	6	0	0	6	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	0	0	0	0	6
D♯ Key.	●	●	○	●	○	○	○	●	●	○	○	●	○	○	○	●	○	○	○	○	○	○	○	○	●	○	○	○	○	○	●	●

Lesson II.



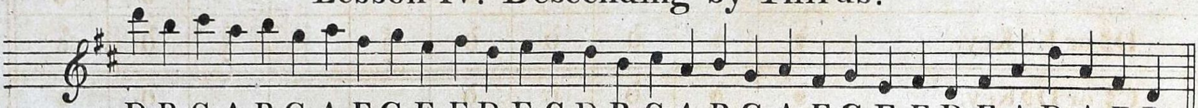
	D	E	F	D	G	E	F	D	E	F	G	E	A	F	G	E	F	G	A	F	B	G	A	F	D	C	B	A	G	F	E	D
Left.	0	1	1	0	1	1	1	0	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	0	0	1	1	1	1	1	0
	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	0	2	2	2	2	2	0	2	2	2	2	2
	3	3	3	3	3	3	3	3	3	3	3	3	0	3	3	3	3	3	0	3	0	3	0	3	3	3	0	0	3	3	3	3
Right.	4	4	4	4	0	4	4	4	4	4	0	4	0	4	0	4	4	0	0	4	0	0	0	4	0	4	0	0	0	4	4	4
	5	5	0	5	0	5	0	5	5	0	0	5	0	0	0	5	0	0	0	0	0	0	0	0	0	0	0	0	0	0	5	5
	6	0	0	6	0	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	6
D♯ Key.	●	●	○	●	○	●	○	●	●	○	○	●	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	●	●

Lesson III. Ascending by Thirds.



	D	F	E	G	F	A	G	B	A	C	B	D	C	E	D	F	E	G	F	A	G	B	A	C	D	A	F	D	A	C	D	D
Left	1	1	1	1	1	1	1	1	1	0	1	0	0	1	0	1	1	1	1	1	1	1	1	0	0	1	1	0	1	0	0	1
	2	2	2	2	2	2	2	0	2	0	0	2	0	2	2	2	2	2	2	2	2	0	2	2	2	2	2	2	2	0	2	2
	3	3	3	3	3	0	3	0	0	0	0	3	0	3	3	3	3	3	3	0	3	0	0	3	3	0	3	3	0	0	3	3
Right.	4	4	4	0	4	0	0	0	0	0	0	4	0	4	4	4	4	0	4	0	0	0	0	4	0	0	4	4	0	0	4	4
	5	0	5	0	0	0	0	0	0	0	0	5	0	5	5	0	5	0	0	0	0	0	0	0	0	0	0	5	0	0	5	5
	6	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6	6
D♯ Key.	●	○	●	○	○	○	○	○	○	○	○	●	○	●	●	○	●	○	○	○	○	○	○	○	○	○	○	●	○	○	●	●

Lesson IV. Descending by Thirds.

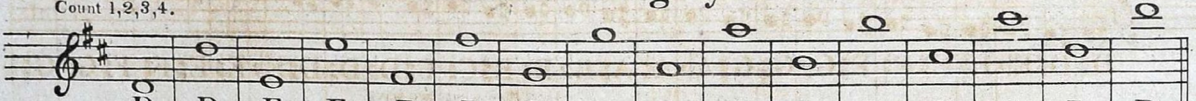


	D	B	C	A	B	G	A	F	G	E	F	D	E	C	D	B	C	A	B	G	A	F	G	E	F	D	F	A	D	A	F	D
Left.	0	1	0	1	1	1	1	1	1	1	1	0	1	0	0	1	0	1	1	1	1	1	1	1	1	1	1	1	0	1	1	1
	2	0	2	2	0	2	2	2	2	2	2	2	2	0	2	0	0	2	0	2	2	2	2	2	2	2	2	2	2	2	2	2
	3	0	3	0	0	3	0	3	3	3	3	3	3	0	3	0	0	0	0	3	0	3	3	3	3	3	3	0	3	0	3	3
Right.	0	0	4	0	0	0	0	4	0	4	4	4	4	0	4	0	0	0	0	0	0	4	0	4	4	4	4	0	4	0	4	4
	0	0	0	0	0	0	0	0	0	5	0	5	5	0	5	0	0	0	0	0	0	0	0	5	0	5	0	0	5	0	0	5
	0	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	0	0	0	0	0	0	0	0	6	0	0	6	0	0	6
D♯ Key.	○	○	○	○	○	○	○	○	○	●	○	●	●	○	●	○	○	○	○	○	○	○	○	●	○	●	○	○	●	○	○	●

In order to improve the Pupil in his Tone, I have made use of Semibreves* in the two following Lessons, and would recommend him to sustain each Note while he can moderately count four.

Lesson V. Ascending by Octaves.

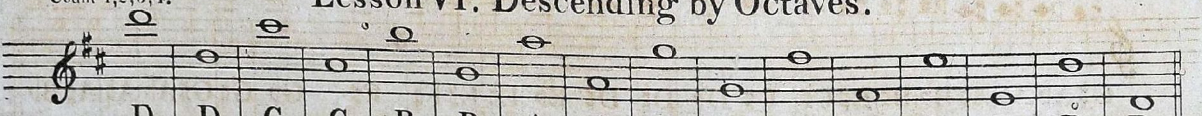
Count 1,2,3,4.



	D	D	E	E	F	F	G	G	A	A	B	B	C	C	D	D
Left.	1	0	1	1	1	1	1	1	1	1	1	1	0	0	0	0
	2	2	2	2	2	2	2	2	2	2	0	0	0	2	2	2
	3	3	3	3	3	3	3	3	0	0	0	0	0	3	3	3
Right.	4	4	4	4	4	4	0	0	0	0	0	0	0	4	4	0
	5	5	5	5	0	0	0	0	0	0	0	0	0	0	5	0
	6	6	0	0	0	0	0	0	0	0	0	0	0	0	6	0
D♯ Key.	●	●	●	●	○	○	○	○	○	○	○	○	○	○	●	○

Lesson VI. Descending by Octaves.

Count 1,2,3,4.



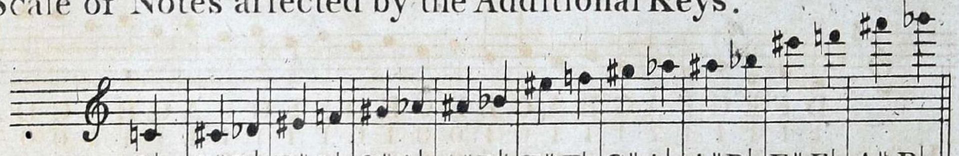
	D	D	C	C	B	B	A	A	G	G	F	F	E	E	D	D
Left.	0	0	0	0	1	1	1	1	1	1	1	1	1	1	0	1
	2	2	2	0	0	0	2	2	2	2	2	2	2	2	2	2
	3	3	3	0	0	0	0	0	3	3	3	3	3	3	3	3
Right.	0	4	4	0	0	0	0	0	0	0	4	4	4	4	4	4
	0	5	0	0	0	0	0	0	0	0	0	0	5	5	5	5
	0	6	0	0	0	0	0	0	0	0	0	0	0	0	6	6
D♯ Key.	○	●	○	○	○	○	○	○	○	○	○	○	●	●	●	●

The Pupil, after well studying the above, may proceed to Page 6 paying great attention to the Table on Page 7, which must be got by heart.

NB. The lower C♯ in the above may be fingered either with or without the Key.

*A Semibreve is the longest Note in modern Music.

Scale of Notes affected by the Additional Keys.

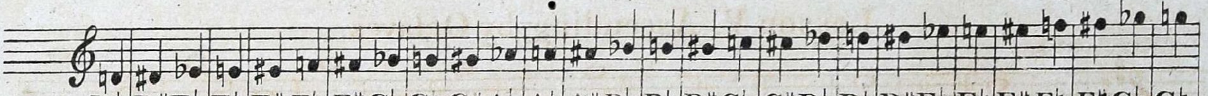


	C♮	C♯D♭	E♯F♮	G♯A♭	A♯B♭	E♯F♮	G♯A♭	A♯B♭	E♯F♮	A♯B♭
Left Hand.	1 2	1 2	1 2	1 2	1 2	lower E♯	lower G♯	lower A♯	1 2	0 2
A♯ and B♭, or Thumb Key.	●	●	●	●	○				○	●
	3	3	3	3	0				0	3
G♯ and A♭, or Little Finger.	●	●	●	○	●				○	●
Right Hand.	4 5	4 5	4 5	0 0	0 0	as the	as the	as the	0 5	4 0
E♯ and F♮, or Third Finger.	●	●	○	●	●				●	●
	6	6	0	0	0				6	0
D♯ or E♭ Key.	●	●	○	○	○	same	same	same	○	●
C♯ or D♭ Key.	●	○	○	○	○				○	●
C♮ Key.	●	○	○	○	○				○	●

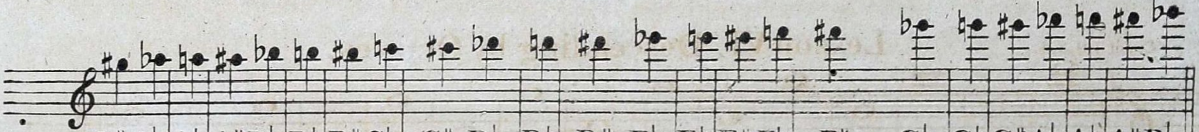
NB. If you play on a four keyed Flute, you must take no notice of the two bottom Keys in the above Scale; and the first Note affected by the additional Keys will then be E♯ or F♮, which you will find in the third Column; and for the last Note in this Scale, refer to the following one.

The rest of the Notes which you may meet with in this work, in the course of your practice, and which are not to be met with in the two preceding Scales, you will find in the following Scale also.

Chromatic Scale of all the Notes, to be referred to occasionally.



	D♮	D♯E♭	E♮	E♯F♮	F♯G♭	G♮	G♯A♭	A♮	A♯B♭	B♮	B♯C♮ two ways		C♯D♭ two ways		D♮	D♯E♭	E♮	E♯F♮	F♯G♭	G♮
Left.	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 0	1 2 0	1 0 3	1 0 0	0 2 0	0 2 3	0 0 0	0 0 0	0 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3
Right.	4 5 6	4 5 6	4 5 0	4 0 6	4 0 0	0 0 0	4 5 6	0 0 0	4 5 0	0 0 0	4 5 6	0 0 0	0 0 0	4 5 6	4 5 6	4 5 6	4 5 0	4 0 6	4 0 0	0 0 0
D♯ Key.	●	○	●	●	○	○	○	○	○	○	○	○	○	○	●	○	●	●	○	○

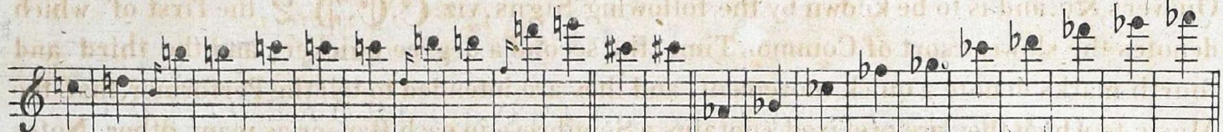


	G♯A♭ two ways		A♮	A♯B♭ two ways		B♮	B♯C♮ two ways		C♯ D♭ three ways			D♮	D♯ E♭ three ways			E♮	E♯F♮ two ways		F♯ G♭ four ways				G♮	G♯A♭ two ways		A♮	A♯B♭
Left.	1 2 0	1 2 0	1 2 0	1 0 3	1 2 0	1 0 0	0 2 0	1 0 3	0 2 3	0 2 3	0 0 0	0 2 3	0 2 3	1 2 3	1 2 3	1 2 0	1 2 0	1 2 0	1 2 0	1 0 3	1 0 3	1 0 3	1 0 3	0 0 3	0 0 3	0 2 3	0 2 0
Right.	4 0 0	4 0 6	0 0 0	0 0 0	4 5 6	0 0 0	4 5 6	4 0 6	4 0 0	4 0 6	4 0 6	0 0 0	0 5 6	0 5 6	4 5 6	0 5 6	4 0 0	4 5 0	4 0 0	4 5 0	4 0 0	4 0 6	0 0 0	0 0 0	0 5 6	4 5 0	0 0 0
D♯ Key.	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	●	●	●	●	●	●	○	○	●	●

NB. Where you see two notes in the same Column; as for instance D♯ and E♭, in the second Column above, they are both played the same way, though of different Signification.

A Scale of the different ways of fingering many of the foregoing notes.

To be referred to when the Pupil is far advanced.



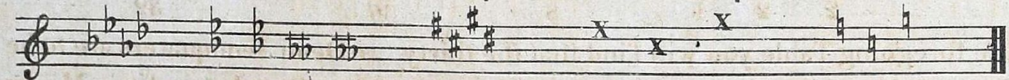
Keys.	C♮	D♮	B♮	B♮	C♮	C♮	C♮	D♮	D♮	F♮	G♮	C♯	C♯	F♭	G♭	C♭	F♭	G♭	C♭	D♭	F♭	G♭	A♭
	1	1	1	1	1	1	1	0	1	1	1	0	0	1	1	1	1	1	1	0	1	1	0
	0	2	0	2	0	0	0	2	2	2	0	2	0	2	2	0	2	2	0	0	2	0	0
B♭	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	●
	3	3	3	0	3	3	3	3	3	0	3	3	0	3	3	0	3	3	0	0	0	3	3
G♯	●	●	●	●	●	●	●	●	●	●	●	●	●	●	●	○	●	●	●	●	○	●	●
	4	4	4	4	4	4	4	4	4	4	4	4	0	4	0	0	4	0	4	4	0	4	0
	5	5	5	5	0	5	5	0	0	5	5	5	5	5	5	0	5	5	5	0	5	5	0
F♮	●	●	●	●	●	○	●	●	●	○	●	○	●	●	●	●	●	●	●	●	●	●	●
	6	6	6	0	6	0	6	6	6	0	6	0	6	0	6	0	0	6	6	6	6	0	0
D♯	●	●	○	○	○	○	●	●	●	○	○	○	○	○	○	○	○	○	○	○	○	●	●
C♯	●	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○
C♮	●	○	○	○	○	○	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

The Pupil, before he proceeds any further in the Lessons contained in this work, should first make himself well acquainted with the different musical characters contained in the three following pages.

Flats, Sharps, and Naturals.

There are five Characters made use of in Music, to denote Semitones, or half Notes, viz: a Flat, a Double Flat, a Sharp, a Double Sharp, and a Natural.

Flats. Double Flats. Sharps. Double Sharps. Naturals.



A Flat placed before any Note, makes that Note half a Tone lower; a Double Flat, two half Tones lower; a Sharp makes it half a Tone higher; a Double Sharp two half Tones higher; and a Natural reduces any Note, made Sharp or Flat, to its primitive state.

Flats and Sharps placed at the beginning of any piece of Music, Song, &c. affect all the Notes upon that line or space on which they are placed, through the whole piece, above and below unless contradicted by an accidental Sharp or Flat, which only operates in the same bar where it is placed, unless the last Note of a Bar, affected by such accidental Sharp or Flat, is the same as the first Note in the Bar following; in which case, the first Note in the following Bar is affected also. Flats and Sharps may be placed on any of the lines or spaces.

Time.

Time is of such consequence in Music, that unless you thoroughly understand it you cannot be said to be a good Musician; for if you arrive at the utmost execution on any Instrument, if you want a true and equal Time, you in fact might as well not play at all.

Time is divided by Bars; and each Bar is divided into two, three, four &c. equal Parts and is called either Common Time or Triple Time.

Common Time is divided into a number of equal Parts in each Bar, viz: four Crotchets, Quavers, &c. and is to be known by the following Signs, viz: C, ₵, Ↄ, 2, the first of which denotes the slowest sort of Common Time; the second a degree quicker; and the third and fourth marks denote a quick movement; and they are intended to tell the Performer, that the Music to which they are prefixed, contains a Semibreve in each Bar, or as many other Notes as are equal thereto.

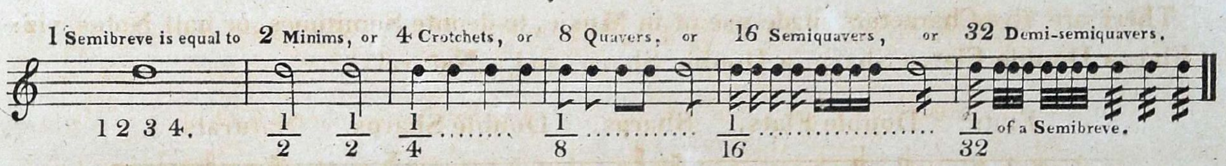
There is also a sort of Common Time, marked $\frac{2}{4}$, containing two Crotchets in a Bar, and four other sorts called Compound Common Time marked $\frac{12}{4}$, $\frac{12}{8}$, $\frac{6}{4}$ and $\frac{6}{8}$, the first containing twelve Crotchets, the second twelve Quavers, the third six Crotchets, and the fourth six Quavers in each Bar. The upper figure denotes the number of Notes in each Bar, and the lower the value of each Note, with respect to a Semibreve.

Triple Time runs in an uneven number of Parts in each Bar; as three Minims, Crotchets, Quavers, &c. and is known by the following Signs, viz: $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$; the first denoting three Minims in a Bar, and is the slowest; the second three Crotchets, and is a little faster; and the last three Quavers, which is the quickest. But these different marks are now regulated by technical terms made use of, such as ADAGIO, LARGO, ANDANTE, &c. &c. See the Dictionary at the beginning.

There are two other sorts of Triple Time, called Compound Triple Time, marked $\frac{9}{4}$ and $\frac{9}{8}$, the first containing nine Crotchets, and the last nine Quavers in a Bar.

CHARACTERS of the NOTES, and the proportion they bear to each other.

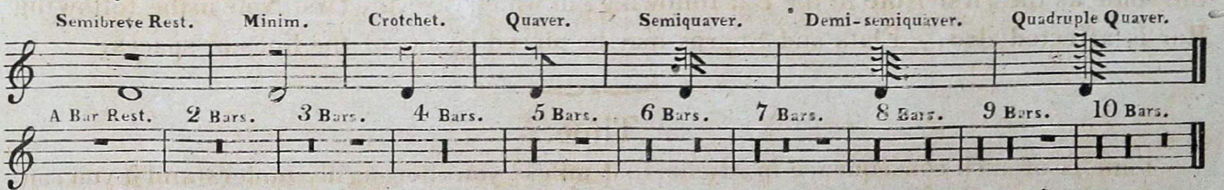
There are six Notes made use of in Music, viz: a Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demi-semiquaver. See their Characters.



By the foregoing Table you will find that the thirty two Demi-semiquavers are to be played in the Time of sixteen Semiquavers, of eight Quavers, of four Crotchets, of two Minims, or of one Semibreve. But, as there cannot be any regard paid to fixed and absolute durations for the foregoing Notes, it must be the measure and movement of the Piece, Song, &c. that must determine the exact length of the sounds.

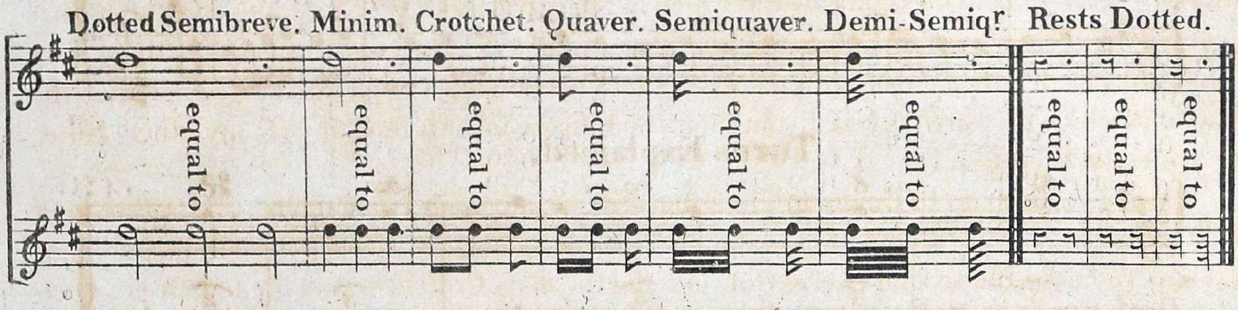
NB. There is another Note sometimes made use of in Modern Music, called a Quadruple Quaver, and is half the length of a Demi-semiquaver; it has four ties and is but seldom used.

It often happens that a Lesson, Air, or Song, is interrupted in some Part by a Sign or Signs called Rests, or Pauses, for the Characters and Explanation of which see the following Table.



So that if you should meet with a Semibreve Rest, you must remain silent as long as you would be playing a Semibreve in the Piece you are performing; if with a Minim Rest, as long as a Minim would take up in playing; and so on for the rest.

A Point or Dot following any Note or Rest, makes such Note or Rest half as long again as it otherwise would be, were there no Dot annexed to it, which may be seen in the Example following.



A double Dot added to a Note or Rest makes either of them three Quarters longer.

A single Stroke, or a Bar, | drawn across the five Lines is to divide the Measure, and to distinguish one Bar from another.

A double Bar ‖ is used to divide the Airs, Songs &c. into longer Parts.

A Repeat :‖: or 𝄋 signifies that such a part is to be played twice over.

A Slur ⌒ drawn over or under any number of Notes, signifies that the sound is to be continued from one Note to another, tongueing only the first Note in each Slur.

A Figure 3 placed over or under any three Notes, of the same name, imports that they are to be played in the time of two.

A Figure 6, placed in the same manner, signifies that they are to be played in the time of four.

A Figure 9, signifies that they are to be played in the time of six of the same kind.

A Dot with a circular stroke 𝄐 signifies a Pause on the Note or Rest over or under which it is placed; sometimes it is termed a Hold, and sometimes shews the final Ending of a Piece.

Staccato Marks marked thus ' ' ' ' or · · · · signify, that the Notes over which they are placed should be played with spirit and taste, and held only half their time, the remaining Part being made up by an imaginary Rest between each Note, of half their value.

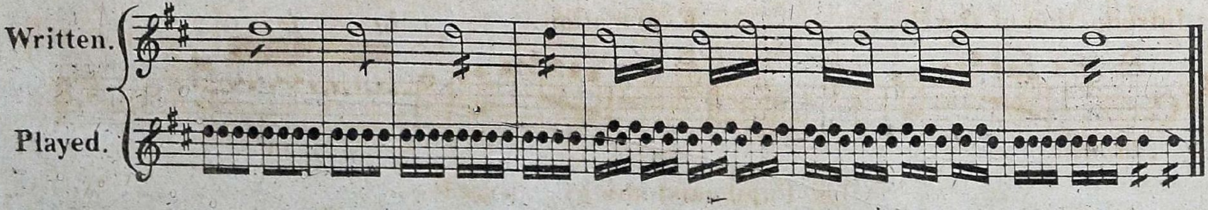
A Direct w marked at the end of the five Lines, is used as a guide for the eye to the first Note in the following line.

The letters *tr.* over or under any Note, signify you are to perform a Shake on that Note.

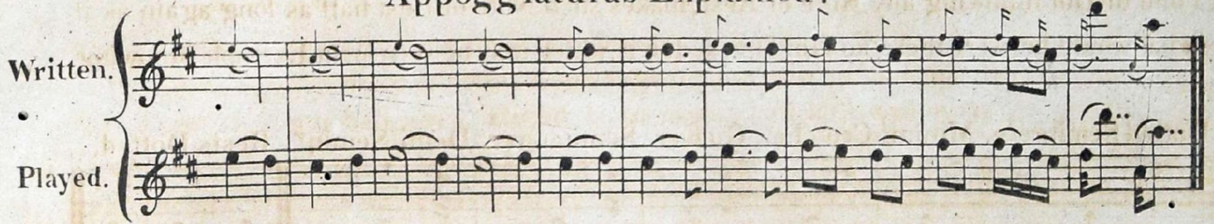
The letters *bt.* in like manner, signify you are to perform a Beat on that Note.

This mark ＜ louder by degrees; this ＞ gradually softer; and this ＜＞ is called a Swell, which is executed by beginning quite Piano, increasing the strength of tone by degrees, and diminishing it almost imperceptibly towards the end.

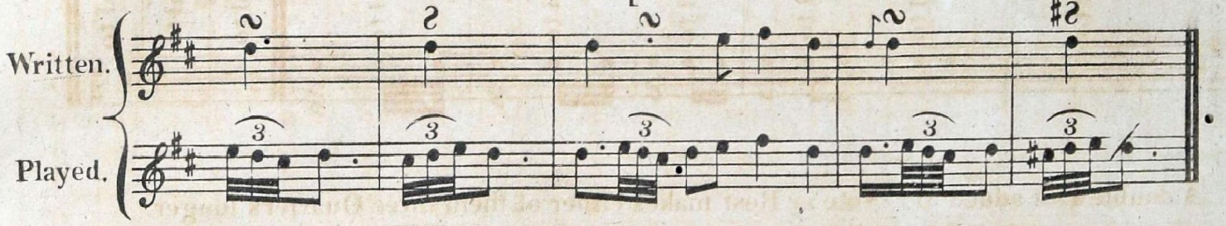
These marks / // are used as abbreviations, and are explained as under, viz:



Appoggiaturas Explained.



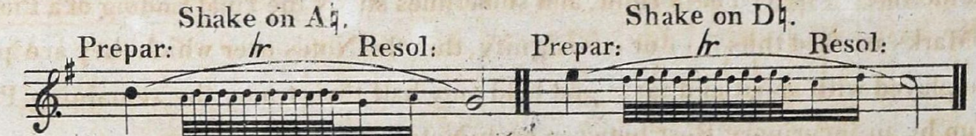
Turns Explained.



Construction of a Shake.

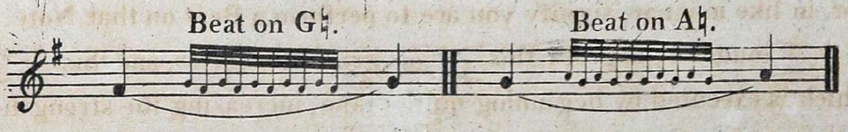
A Shake being a very great embellishment, I shall not pass over it without making a few Remarks thereon, more particularly as it is so truly necessary to a performer who is desirous of executing with Taste and Judgment. A Simple Shake is only the articulate Sound of two Notes put in equal motion. A Perfect Shake is composed of three Diatonic Notes; the first of which is called the Preparative Note, and the two last its Resolution.

Let us suppose the Note to be shaken to be A; we must in that case prepare the Shake by first sounding B, which is termed the Preparative Note; then the two Notes, A and B, should be put into equal motion, but not so rapidly as to prevent the ear from distinguishing them, this being done, we next come to the Resolution of the Shake, which is made by adding two Notes at the conclusion; and as A was the Note fixed upon to be shaken, G and A must be heard at the conclusion of the Shake, and rather slower than the Shake itself, as in the following example.

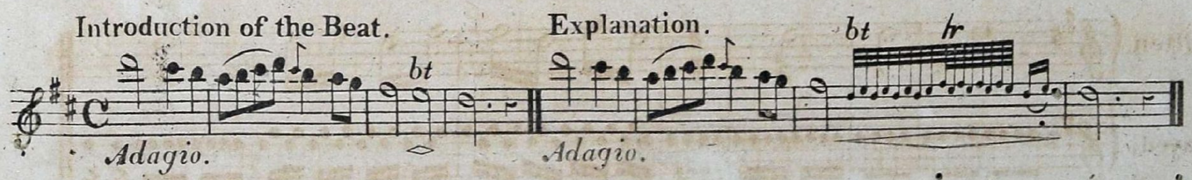


Construction of a Beat.

Beats, as well as Shakes, should be prepared; but with this difference, the Shake is always prepared from the Note above; the Beat from the Note below; and it should have the same progressive motion as the Shake.



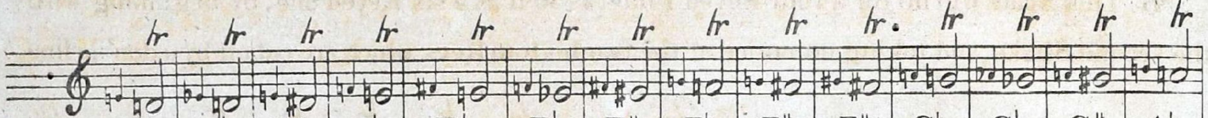
At the Conclusion of a Slow Movement, and particularly in a Solo, the Beat may be introduced and joined to the Shake itself, with very good effect, and in that case may be termed a Double Shake, being composed of the Beat and the Shake, the construction of which may be seen below.



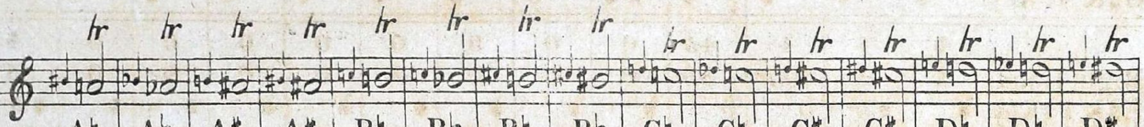
The Pupil must now go to page 18.

Scale of Shakes.

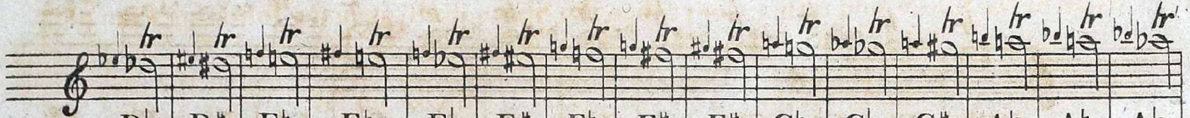
NB. The figures, with *tr.* annexed, represent the holes on which the Cadence is performed, concluding with your finger down; and the word *off* aginst any figure shews, that that finger must be off after shaking.



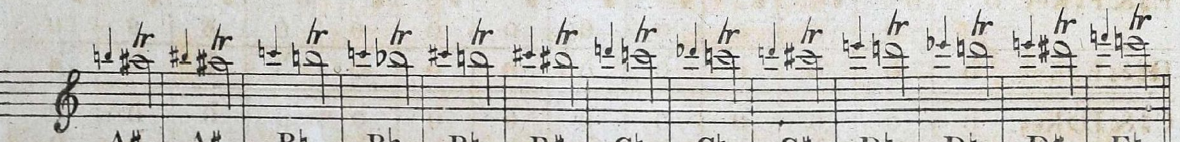
	D♮	D♮	D♯	E♮	E♮	E♭	E♯	F♮	F♯	F♯	G♮	G♭	G♯	A♮
	1	1	1	1	1 1	1	1	1	1	1	1	1	1	1
Left.	2	2	2	2	2 2	2	2	2	2	2	2	2	2	2 tr
	3	3	3	3	3 3	3	3	3	3	3 tr	3 tr	3 tr	0	0
	4	4	4	4	4 4 tr	4	4	4 tr	4 tr	4	0	0	4 tr	0
Right.	5	5	5	5 tr	tr 5 5	5 tr	0	0	0	0	0	5	5 tr	0
	6 tr	6	6 tr	0	0 0	6	6 tr	6 tr	0	0	0	6	6	0
D♯ Key.	●	● tr	○	●	● ●	○	●	●	○	○	○	○	○	○



	A♮	A♭	A♯	A♯	B♮	B♭	B♮	B♭	C♮	C♮	C♯	C♯	D♮	D♮	D♯
	1 tr	1	1 tr	1 tr	1 tr	1 tr	1 tr	0	0	0	0	0	1	0	1
Left.	2	2 tr	0	0	0	0	0	2 tr	2	2 tr	tr 2 off	tr 2 off	2	2	2
	0	0	3	3	0	3	0	3 tr	3	3 tr	tr 3 off	tr 3 off	3	3	3
	0	4	4	4	0	4	0	0	tr 4 off	0	4	4	4	4	4
Right.	0	5	5	5	0	5	0	0	tr 5 off	0	5	5	5	5	5
	0	6	6	0	0	0	0	0	6	0	6	6	6 tr	6	6 tr
D♯ Key.	○	○	○	○	○	○	○	○	●	○	●	○	●	● tr	○



	D♭	D♯	E♮	E♮	E♭	E♯	F♮	F♯	F♯	G♮	G♭	G♯	A♮	A♮	A♭
	0	1	1	1 1	1	1	1	1	1	1	1	1	1	1	1
Left.	tr 2 off	2	2	2 2	2	2	2	2	2	2	2	2	2 tr	2	2 tr
	tr 3 off	3	3	3 3	3	3	3	3	3 tr	3 tr	3 tr	0	0	0	0
	4	4	4	4 4 tr	4	4	4 tr	4 tr	4	0	4	4 tr	0	tr 4 off	4
Right.	5	5 tr	5 tr	tr 5 5	5 tr	0	0	0	0	0	0	0	0	tr 5 off	0
	6	6	0	0 0	6	6 tr	6 tr	0	0	0	0	0	0	6	0
D♯ Key.	○	○	●	● ●	○	●	●	○	○	○	○	○	○	○	○

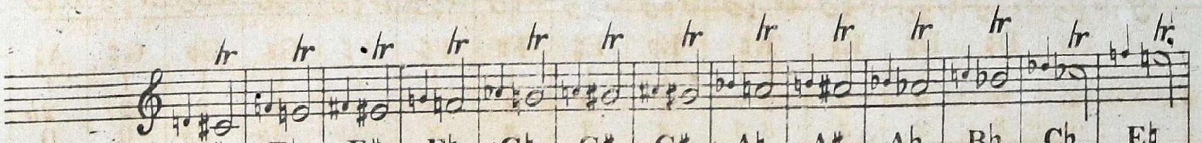


	A♯	A♯	B♮	B♭	B♮	B♯	C♮	C♮	C♯	D♮	D♮	D♯	E♮
	1	1 tr	tr 1 1	1 tr	1 tr	1 tr	0	0	0	1	0	1	1
Left.	2 tr	2	0 0	2	0	0	2	2	2	2	2	2	2
	0	0	0 3	0	0	3	3	0	3	3 tr	3	3 tr	0
	4	4	0 4	4	0	4	4 tr	4	4 tr	0	4	0	4
Right.	5	5	0 5 tr	5	0	0	5 tr	5 tr	0	0	5	5	5 tr
	6	6	0 6	6	0	6	0	6 tr	0	0	6	6	6 tr
D♯ Key.	○	○	○ ○	○	○	○	○	○	○	○	○ tr	○	○

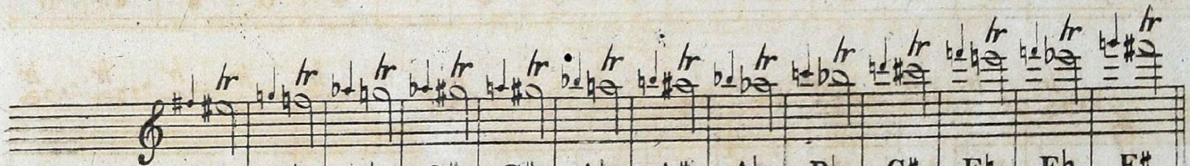
NB. For those Shakes which interfere with the Additional Keys,
I refer you to the following Page.

A Scale of those Shakes which introduce the Additional Keys.

NB. This Scale will do for a four Keyed Flute, as well as a six Keyed one, by beginning with the second Shake, and taking no notice of the two bottom Keys, which are cut off by a double line.



	C♯	E♮	E♯	F♮	G♮	G♯	G♯	A♮	A♯	A♭	B♭	C♭	E♮
	1	1	1	1	1	1	1	1	1	1	1 tr	1 tr	1
Left Hand.	2	2	2	2	2	2	2 tr	2	2 tr	2 tr	2	0	2
A♯ & B♭ Key.	●	●	●	●	●	●	●	● tr	○	●	○	○	●
	3	3	3	3	3	3 tr	3	0	0	3	0	0	3
G♯ & A♭ Key.	●	●	●	●	tr ●	○	○	●	●	○	●	○	●
	4	4	4	4 tr	0	0	0	0	0	0	0	0	4
Right Hand.	5	5	5 tr	5 tr	0	0	0	0	0	0	0	0	5
E♯ & F♮ Key.	●	● tr	○	○	●	●	●	●	●	●	●	●	● tr
	6	0	0	0	0	0	0	0	0	0	0	0	0
D♯ & E♭ Key.	●	●	○	○	○	○	○	○	○	○	○	○	●
C♯ & D♭ Key.	tr ●	○	○	○	○	○	○	○	○	○	○	○	○
C♮ Key.	○	○	○	○	○	○	○	○	○	○	○	○	○



	E♯	F♮	G♮	G♯	G♯	A♮	A♯	A♭	B♭	C♯	E♮	E♭	F♯
	1	1	1	1	1	1	1	1	1 tr	0	1	1	1
Left Hand.	2	2	2	2	2 tr	2	2 tr	2 tr	2	2	2	2 tr	0
A♯ & B♭ Key.	●	●	●	●	●	● tr	○	●	○	●	● tr	●	●
	3	3	3	3 tr	3	0	0	3	0	3	0	3 tr	3
G♯ & A♭ Key.	●	●	tr ●	○	○	●	●	○	●	●	tr ●	●	●
	4	4 tr	0	0	0	0	0	0	0	4 tr	0	0	4 tr
Right Hand.	5 tr	5 tr	0	0	0	0	0	0	0	5 tr	5	5	5 tr
E♯ & F♮ Key.	○	○	●	●	●	●	●	●	●	○	●	●	●
	0	0	0	0	0	0	0	0	0	0	6	6	0
D♯ & E♭ Key.	○	○	○	○	○	○	○	○	○	○	○	○	●
C♯ & D♭ Key.	○	○	○	○	○	○	○	○	○	○	○	○	○
C♮ Key.	○	○	○	○	○	○	○	○	○	○	○	○	○

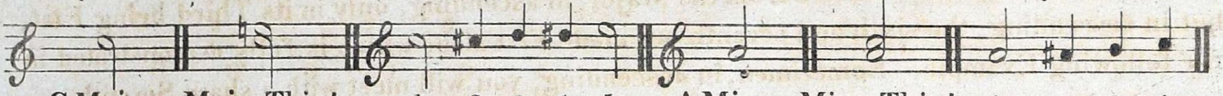
NB. For the rest of the Shakes, you must refer to the preceding Scale of Shakes; which with the above, include all the Shakes which are useful and good on a German Flute, from one to six Keys. Wherever you see the letters *tr.* against a figure or Key, that figure or Key against which they stand represents the hole on which you are to perform your Cadence.

Modes, generally termed Keys.

A Piece of Music is not supposed to be in a Major or Minor Mode, from the Flats and Sharps you see at the beginning; for it frequently happens, that you see one, two, and three Flats, in the Clef, and yet the Piece is in a Sharp Key, or Mode. In order, therefore, to determine this, you must always refer to the Key Note, which is the last of every Piece, reckoning by Semitones, from that to its Third inclusively; if there should be five Semitones, the Air or Lesson is in a Sharp Key, or Major Mode; if but four, it is in a Flat Key, or Minor Mode.

Examples in the Keys of C Major and A Minor.

Key Note. Its Third. Proof by Semitones. Key Note. Its Third. Proof by Semitones.

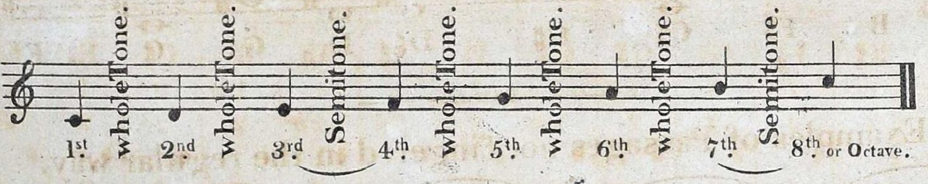


C Major. Major Third. 1 2 3 4 5 A Minor. Minor Third. 1 2 3 4

An attentive Person may easily perceive, by the above examples, that the two Notes which form the Minor Third are a Semitone nearer to each other than those which form the Major Third; and it is by this that you are to determine whether a Piece is in a Major or Minor Key.

The Major Key of C being the first Major Key on the Flute with additional Keys (C♮ being the lowest Note thereof) I shall begin with the aforesaid Key, or Mode, and give you the name of each interval therein contained.

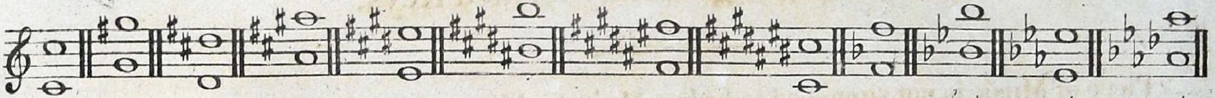
Further Elucidation of the Major Key of C.



The above eight Notes are separated by seven Intervals, called Semitones, or half Notes; the Interval from the Third to the Fourth, and also from the Seventh to the Octave, are Semitones; the other five, viz: from C to D; from D to E; from F to G; from G to A; and from A to B; are whole Tones: and therefore Notes placed in the order of the above Scale constitute the Diatonic Gender, or that which is composed of Tones and Semitones. The Chromatic Gender is composed of Semitones only, 12 of which are contained in every Octave.

The above will stand as an example for all sharp Keys or Modes, therefore, whatever Note you think proper to fix on for your Key Note, if in a Sharp Key, should have the same Diatonic Progression in its Octave as the above Key opens to view; and, in order to render it conformable thereto, Flats and Sharps are introduced accordingly, so as to cause the Semitones to fall between the third and fourth, and the seventh and octave.

Here follows a Table of Sharp Keys, whose Octaves are conformable to the foregoing Gamut.



C G D A E B F♯ C♯ F B♭ E♭ A♭

Sharps ingender, or are declined by Fifths; so that if there be but one Sharp to a Piece of Music, it must be F♯, if two, F♯, and C♯; if three, F♯, C♯, and G♯; if four, F♯, C♯, G♯, and D♯, &c. which may be seen in the foregoing Table.

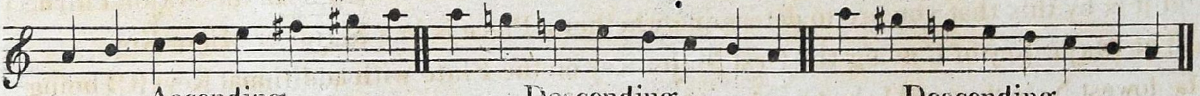
Flats are declined by Fourths. If one Flat be prefixed to a Piece of Music, it must be B♭, if two, B♭, and E♭; if three, B♭, E♭, and A♭, &c. &c.

Minor, or Flat Key.

The order of the Minor differs from the Major, in ascending, only in its Third being Flat, but in descending, the sixth and seventh are made Flat also; which is fully demonstrated in the following Example. Sometimes, in descending, you will meet with a sharp Seventh.

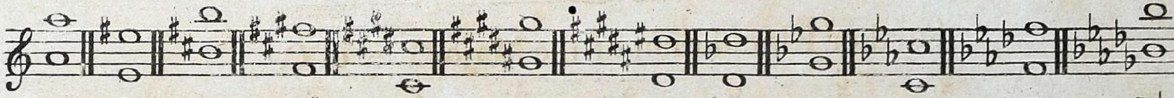
Minor of A or Flat Key.

1 2 ♭3d. 4 5 ♯6th. ♯7th. 8 8 ♭7 ♭6 5 4 3 2 1 Sometimes thus.



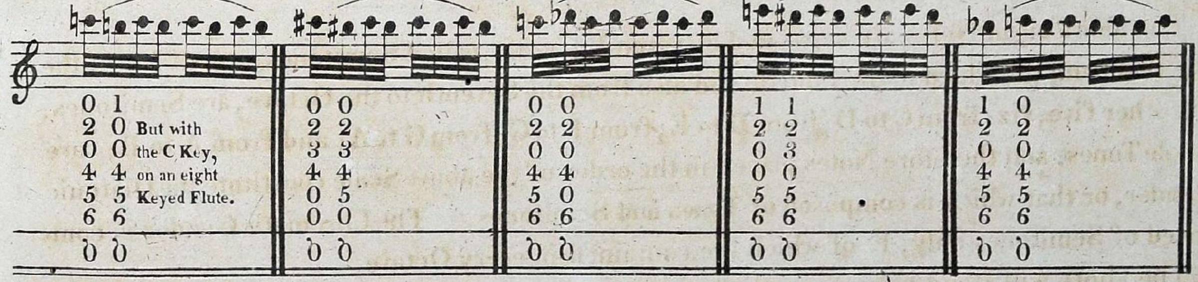
Ascending. Descending. Descending.

Here follows a Table of Minor, or Flat Keys, whose Octaves are conformable to the above Gamut.



A E B F♯ C♯ G♯ D♯ D G C F B♭

Examples of Passages not fingered in the regular way.



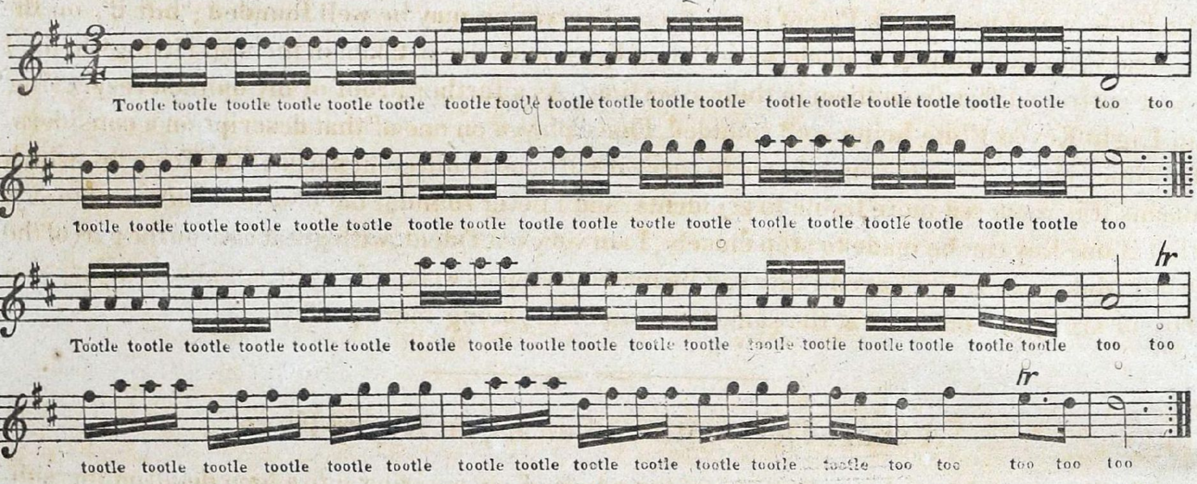
Examples where the F♮ Key is rejected.

NB. Never use the F♮ short Key, in a quick passage in passing from D to F♮, or, vice versa; nor from E♭ to F♮, on any account whatever.

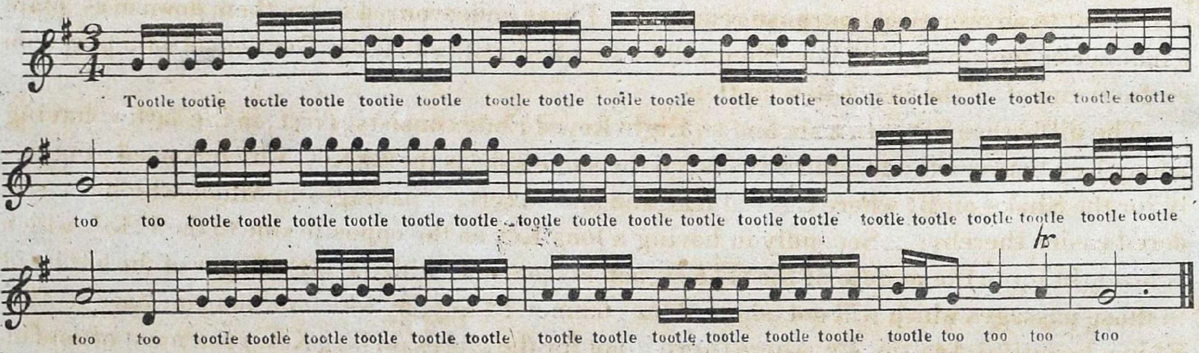
THE DOUBLE TONGUE.

The chief difficulty in acquiring this is in the Action and Re-Action of the Tongue against the Roof of the Mouth, pronouncing at the same time the words *Tootle Tootle* to yourself, and carefully observing to sound the Notes clearly and distinctly. In order to attain which, you must practice for a considerable time the following Lessons, carefully observing that your Tongue and Fingers move together, which is very essential.

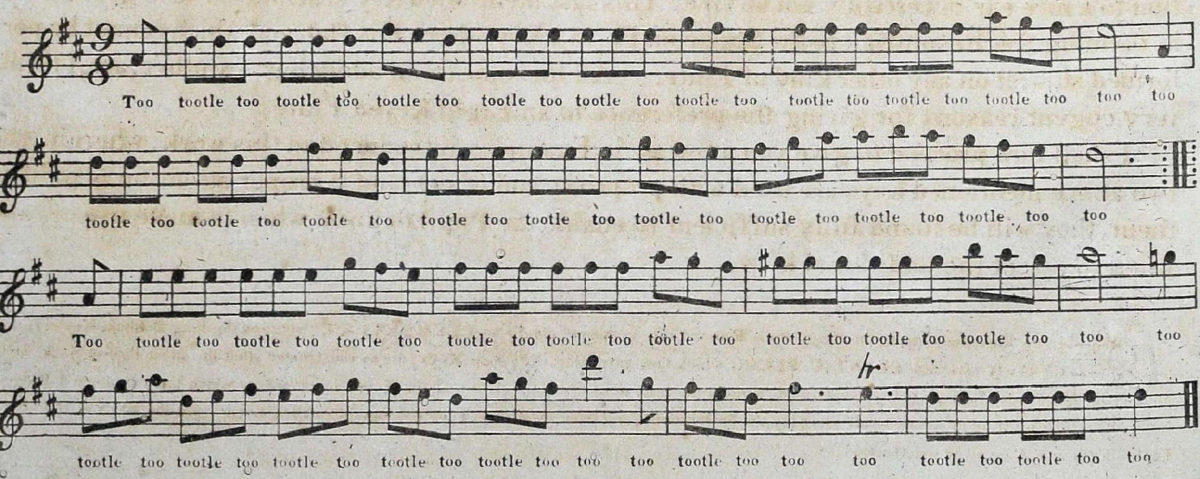
Lesson I.



Lesson II.



Lesson III.



A few cursory Remarks on an *EIGHT KEYED FLUTE.*

In which are shewn the Advantages to be derived from an Instrument of that Description.

The more perfect the Intonation of any Instrument is, the more valuable it becomes. An Eight Keyed Flute has many advantages in that respect which a five or six Keyed Instrument is deficient in; for which reason, in my opinion, it is preferable to either of the latter. I am fully aware that it will be said, in answer to this assertion of mine, that even a six Keyed Instrument does not answer so well as a five; then how should an Eight? To such I beg leave to reply, that if a Flute is not made with Patent Keys, their observation may be well founded; but if, on the contrary, an Instrument is made with Patent Keys, and care is taken in the well fitting them, I must entirely differ from them in their assertion. As a further proof of my opinion respecting an Eight Keyed Flute being well founded, I have played on one of that description a considerable time; my profession compels me to carry it with me to different parts of the Town, by which means it is rendered more liable to accidents, and I never found it out of order. Suffice it to say, that if one Key can be made to stop closely, I am very confident, with great care on the part of the Flute Maker, an Eight Keyed Flute can be made to stop as well; it is as little liable to injury as a five or six Keyed one, and at the same time superior, being more perfect.

A short Description of an Eight Keyed Flute.

As the space I have here allotted will not admit of my entering into a long detail on the subject before us, I hope the few following lines, with the Examples annexed, will be found fully sufficient to answer every purpose required. I have endeavoured to lay them down in as plain a manner as possible, and I hope they will be found of utility to every Gentleman who plays on an Instrument of the above description.

The difference between a six and an Eight Keyed Flute consists, first, in the latter having a long Key between the 1st and 2nd holes, on the same side as the B♭ Key, which is used generally for the Shake on B♮ where C is natural, and also in certain passages in Music which are rendered easier thereby:—Secondly in having a long Key on the opposite side to the F♮ Key, which is brought up to the middle of the G♯ Key, and made use of with the little finger of the left hand, in those passages which will not admit of the common F♮ Key; by which means you have a fine F♮ in a beautiful Adagio, &c. where (were it not for the aforesaid long Key,) you must often finger it after the manner of a Flute with only one Key; by which method of fingering, the Intonation to a nice ear is certainly not so fine. This last mentioned Key is also used with great effect in forming the Resolution to the Shake on F♮, in a Key where E is flat, and which cannot be performed so well on any other kind of Flute. All these, without adducing any other, are, I think very cogent reasons for giving the preference to an Eight Keyed Flute.

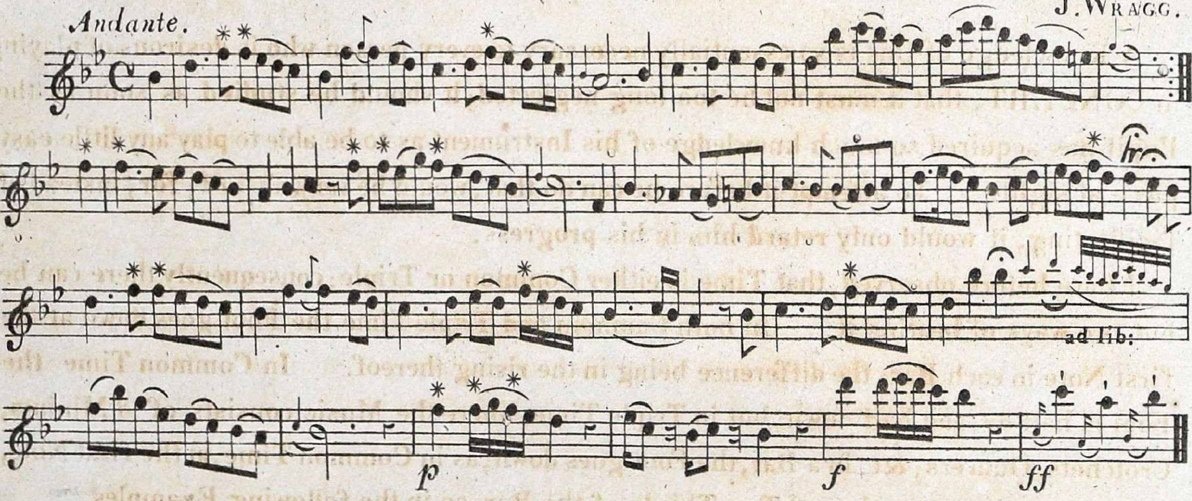
I shall now proceed to give you a few plain Examples introduced in this work, wherein the two above mentioned Keys are used with propriety and effect; and if proper attention is paid to them, they will be found fully sufficient to enable the Pupil to know when to make use of, and when to reject the additional keys.

NB. The late improvements in the Keys of the Patent Flute as manufactured by **CLEMENTI & Co.** renders the long **B** Shake Key peculiarly desirable, as the newly invented **ELASTIC PLUGS** which they have adapted to their Keys, are so constructed, that the most Perfect Shake or the most rapid Chromatic Passage may be performed, without the least noise from the Action of the Keys; an advantage which has long been a desideratum, and which must be apparent to all who play the Instrument, and have experienced the unpleasant rattling noise from the Keys of the Patent Flute on the usual mode of construction.

An original Air, in which the long F♮ Key is introduced.

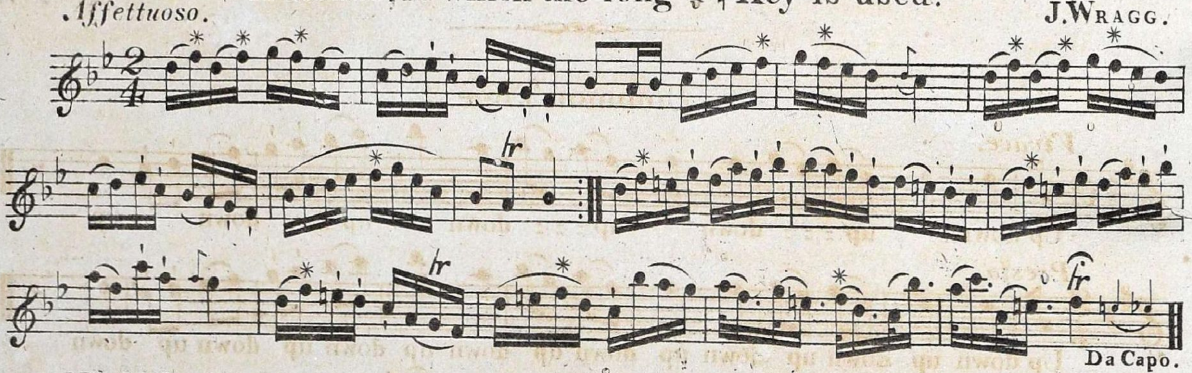
NB. Wherever a Star occurs over an F♮, the long Key is made use of.

J. Wragg.



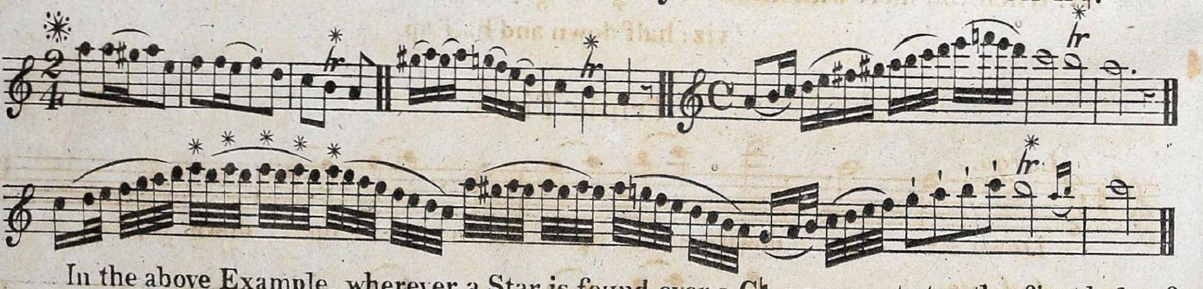
A Rondo, in which the long F♮ Key is used.

J. Wragg.



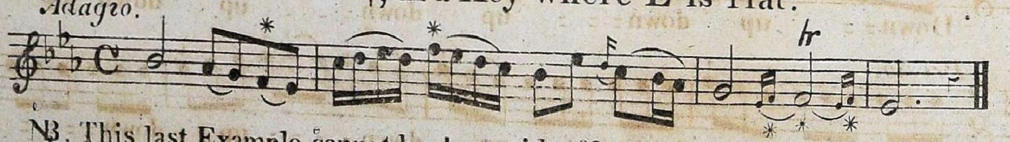
NB. In the following Example, the short extra Key is introduced in the Shake on B♮, which is performed by stopping the first hole, and shaking the said Key with the third finger of the left hand, concluding with the Key down.

Examples wherein the short extra Key is used in the shake on B♮.



In the above Example, wherever a Star is found over a C♮, you must stop the first hole of your Flute, and press the short extra Key with the third finger of your left hand which produces that Note.

An Example wherein the long F♮ Key is brought in with fine effect in the shake on F♮; in a Key where E is flat.



NB. This last Example cannot be done with effect on any other kind of Flute.

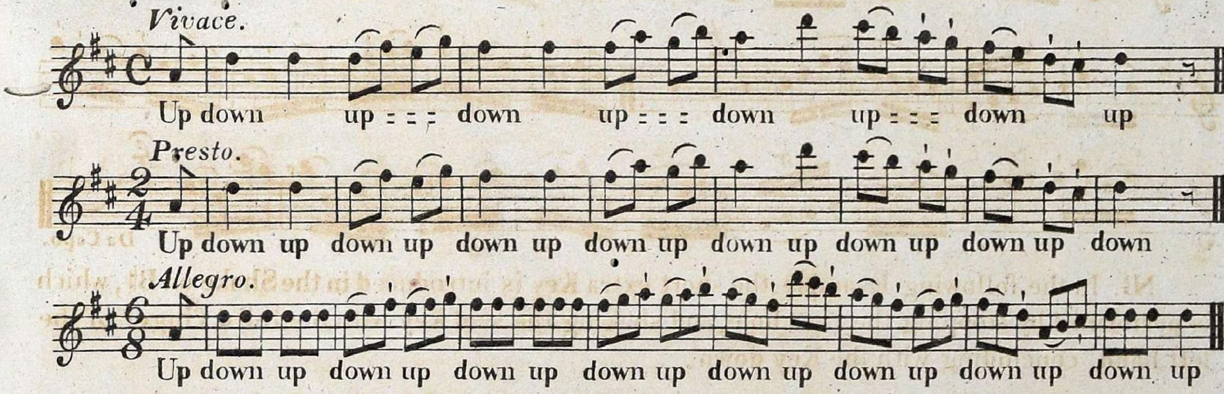
* See Duo 58.

Directions for beating Time.

A Knowledge of this is so essentially necessary to every person who is desirous of playing in CONCERT, that it must not be too long neglected; it should be studied as soon as the Pupil has acquired so much knowledge of his Instrument as to be able to play any little easy piece at sight. To attempt it before he can do that, would be very absurd; for, instead of facilitating, it would only retard him in his progress.

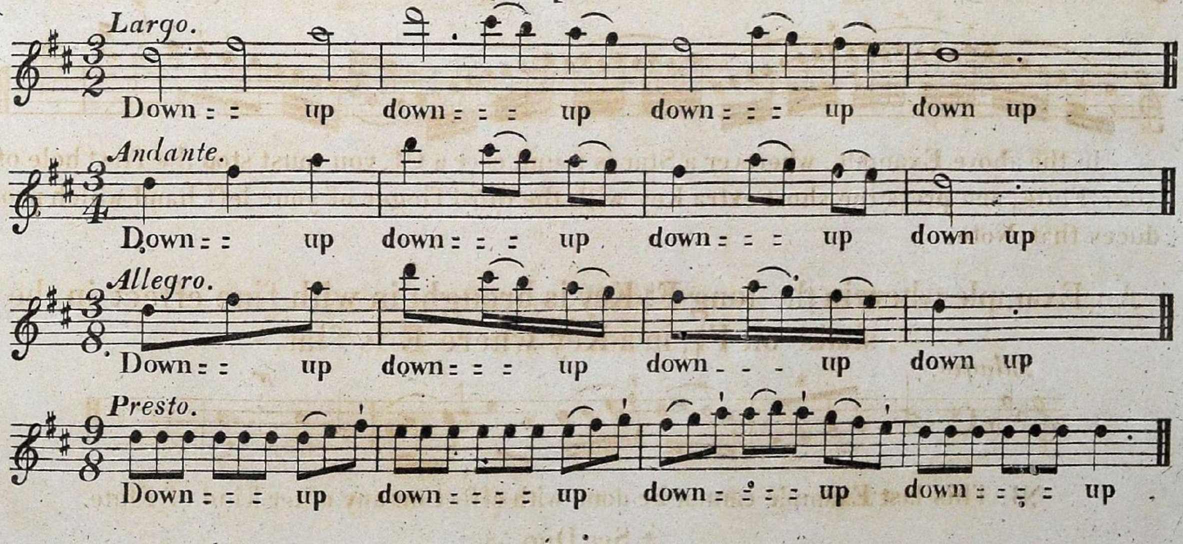
I have before observed, that Time is either Common or Triple; consequently there can be but two ways of beating it. In both Common and Triple Time the Foot goes down at the first Note in each Bar; the difference being in the rising thereof. In Common Time the Foot is half up, and half down; but in Triple Time, where the Music consists of 3 Minims, Crotchets, Quavers; &c. in a Bar, the Foot goes down, as in Common Time, at the first Note, and rises at the expiration of Two Thirds of the Bar, as in the following Examples.

Common Time.



NB. When you meet with these marks $\frac{6}{4}$ and $\frac{12}{8}$ you must beat as in this last Example, viz: half down and half up.

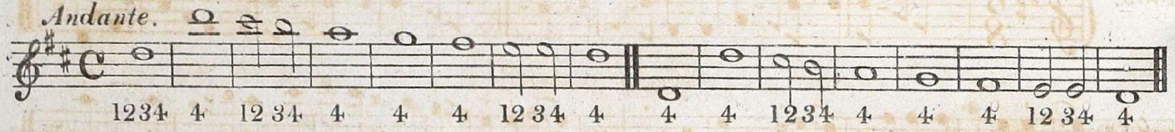
Triple Time.



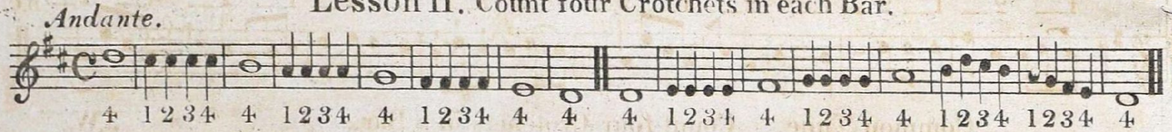
As I am now drawing near a conclusion, and must leave the Pupil to proceed by himself, it is necessary to observe to him, that the most certain and speedy method of improvement is, at an early period, to acquire a knowledge of Time. To learn which, let me recommend to him, to practice such Lessons only as he is unacquainted with; being convinced, from long experience, that it is the only means of a speedy improvement: for if the Pupil be suffered to begin with Pieces that are familiar to him, and which perhaps, if he have a good ear, he can play without the assistance of the Music; he is losing his time and labour, and will find, when he comes to Pieces which he has no knowledge of, that he is then going to begin what he ought to have been initiated in at first. I therefore recommend him to practice well the following Progressive Lessons on the Gamut; which if they are not altogether so pleasing, will in a short time enable him to have a just idea of Time, and make smooth the path to Pieces more entertaining, and of greater consequence.

Lesson I. on the Gamut in D Major.

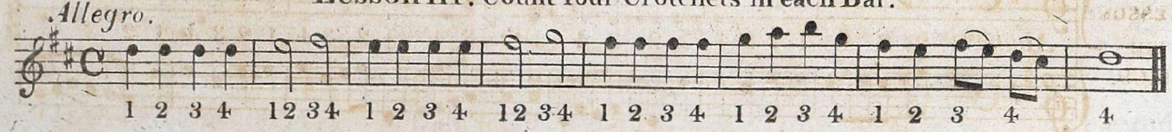
Common Time. Count four Crotchets in each Bar.



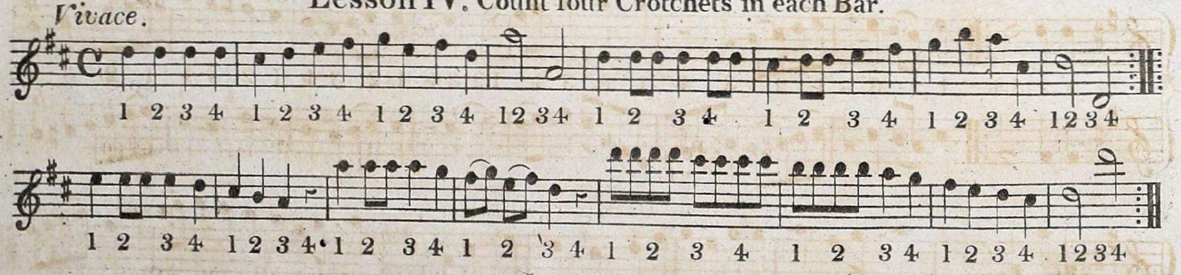
Lesson II. Count four Crotchets in each Bar.



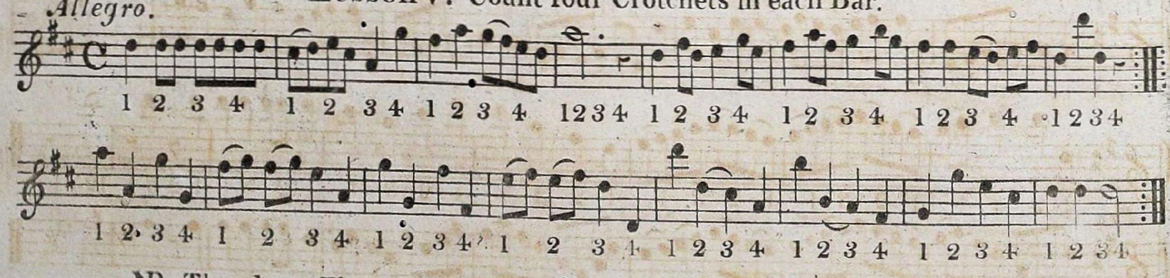
Lesson III. Count four Crotchets in each Bar.



Lesson IV. Count four Crotchets in each Bar.



Lesson V. Count four Crotchets in each Bar.

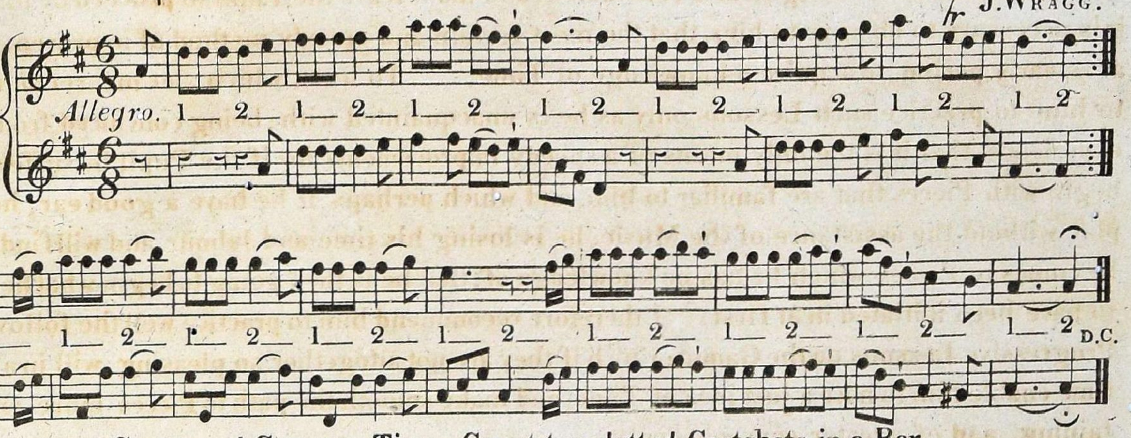


NB. The above Figures tell you how many you must count in each Bar.

Compound Common Time. Count two dotted Crotchets in a Bar.

J. Wragg.

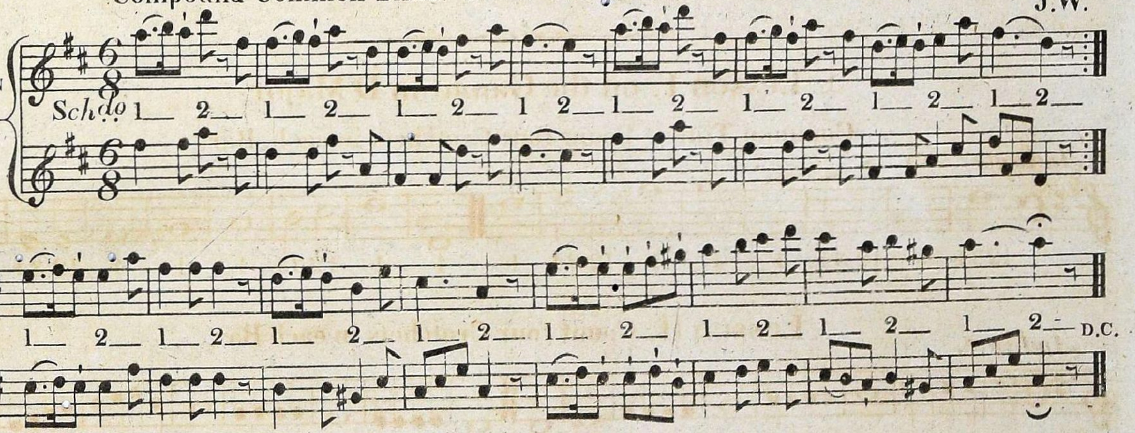
Lesson VI. 1809.



Compound Common Time. Count two dotted Crotchets in a Bar.

J.W.

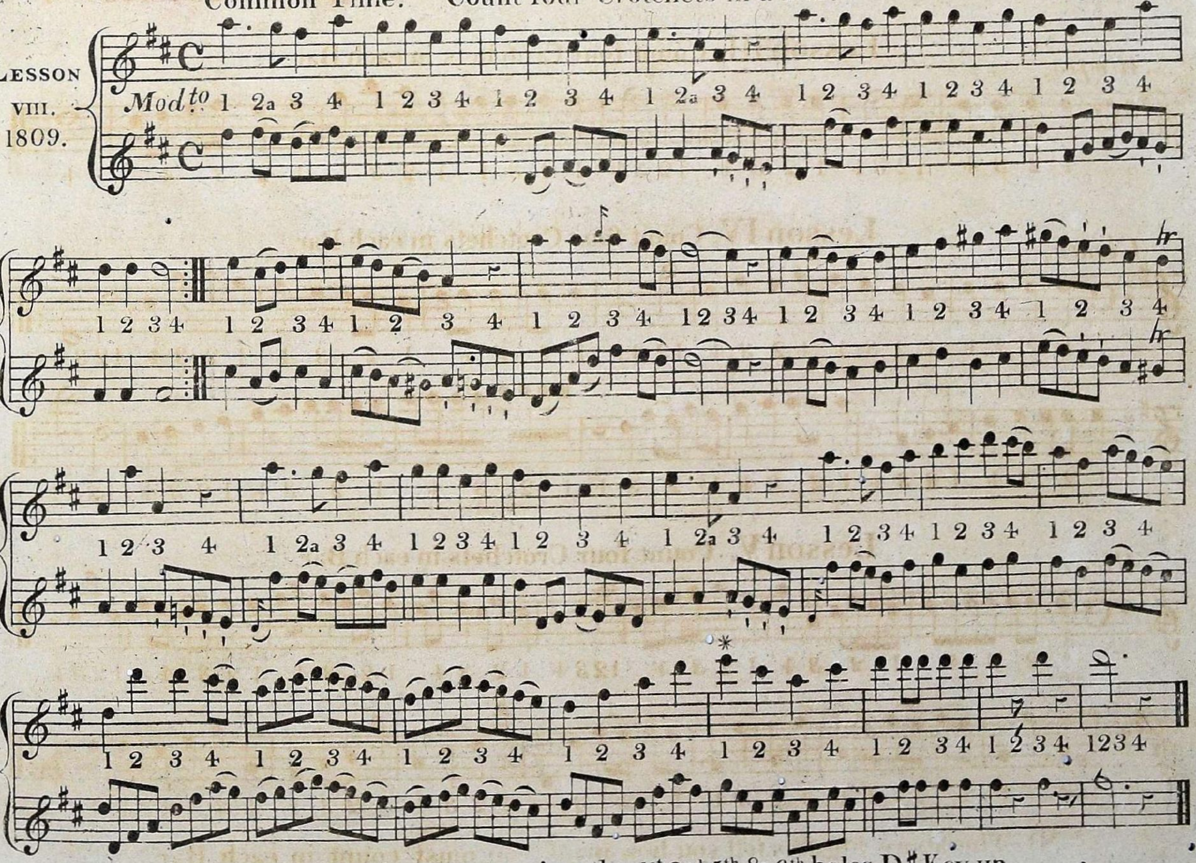
Lesson VII. 1809.



Common Time. Count four Crotchets in a Bar.

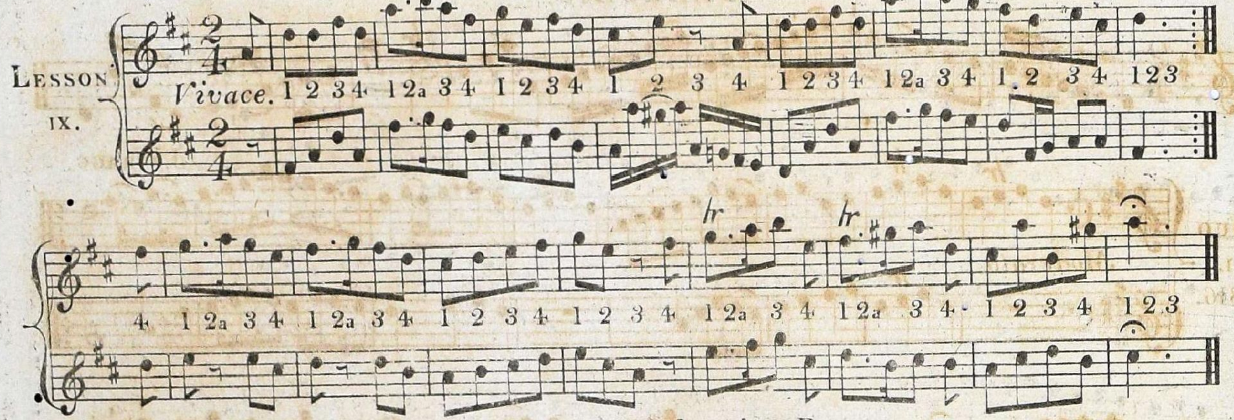
J.W.

Lesson VIII. 1809.

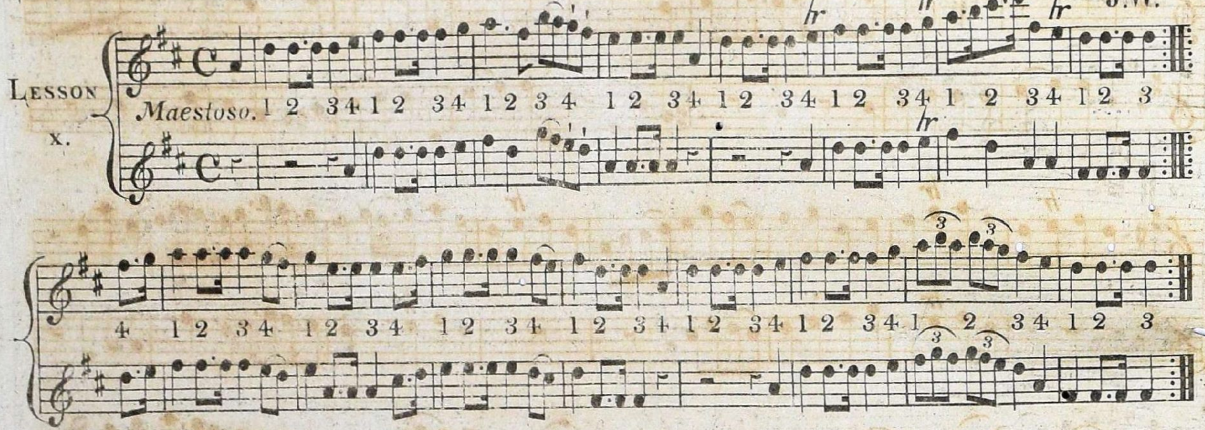


*Finger this Note by stopping the 1st 2nd 5th & 6th holes D♯ Key up.

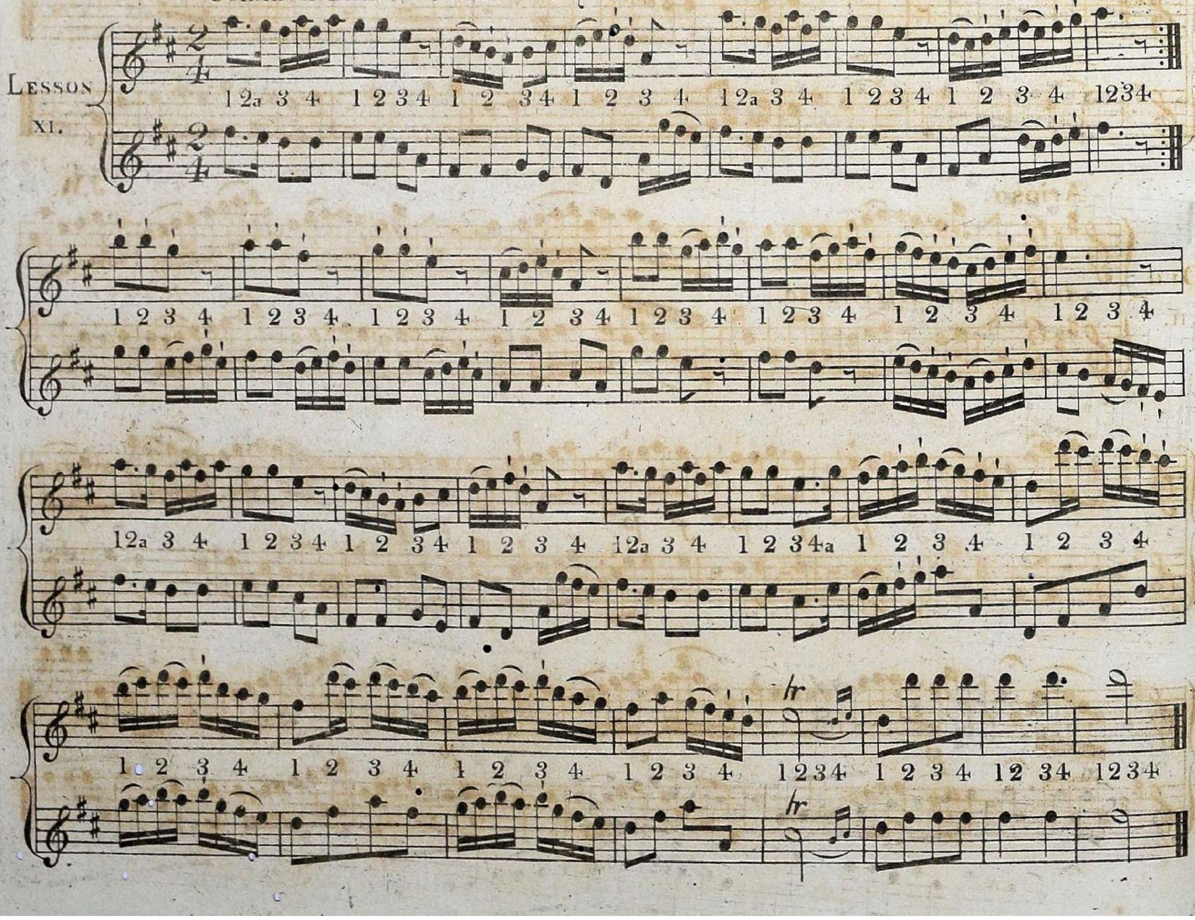
Common Time.. Count four Quavers in a Bar. J.W.



Common Time. Count four Crotchets in a Bar. J.W.

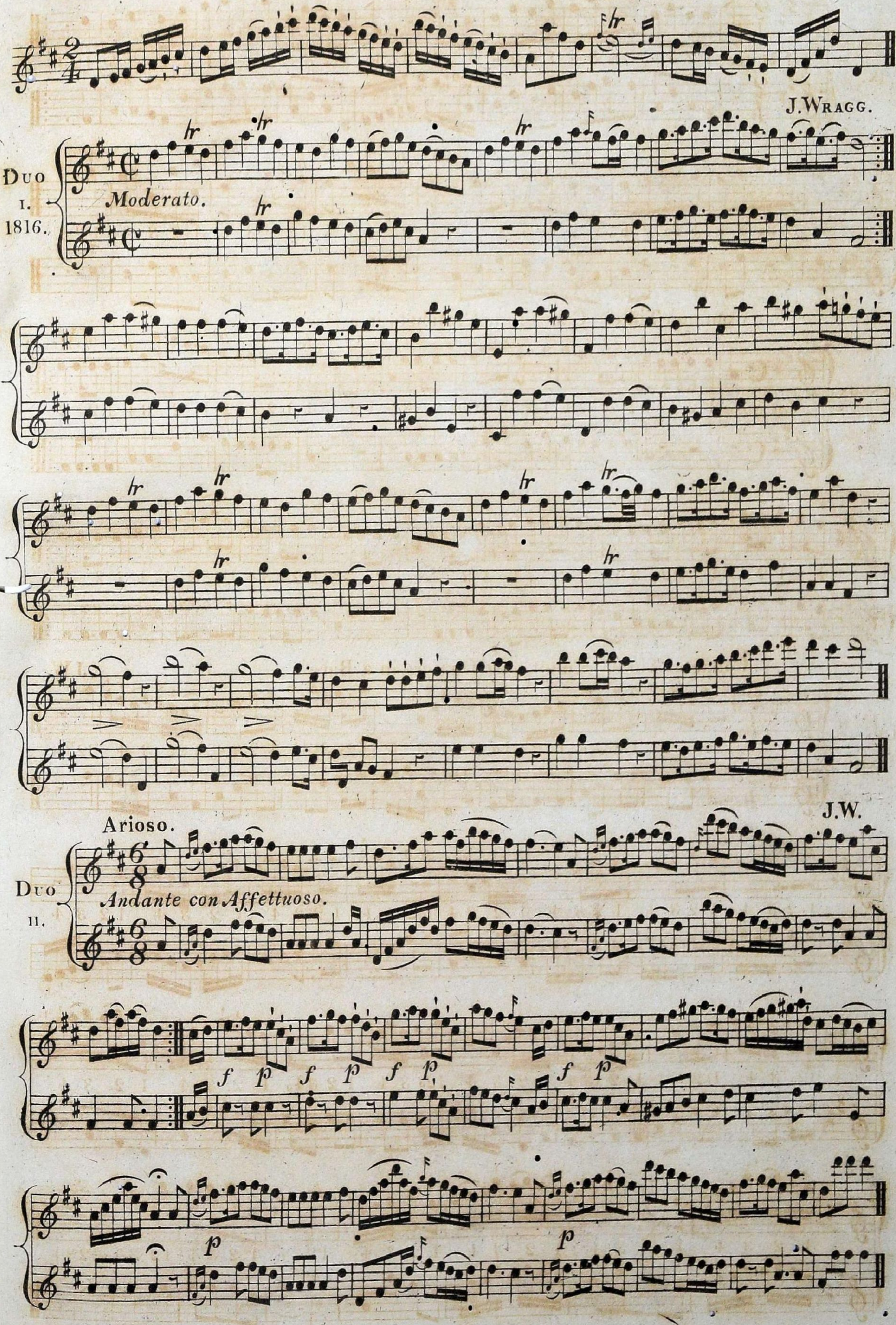


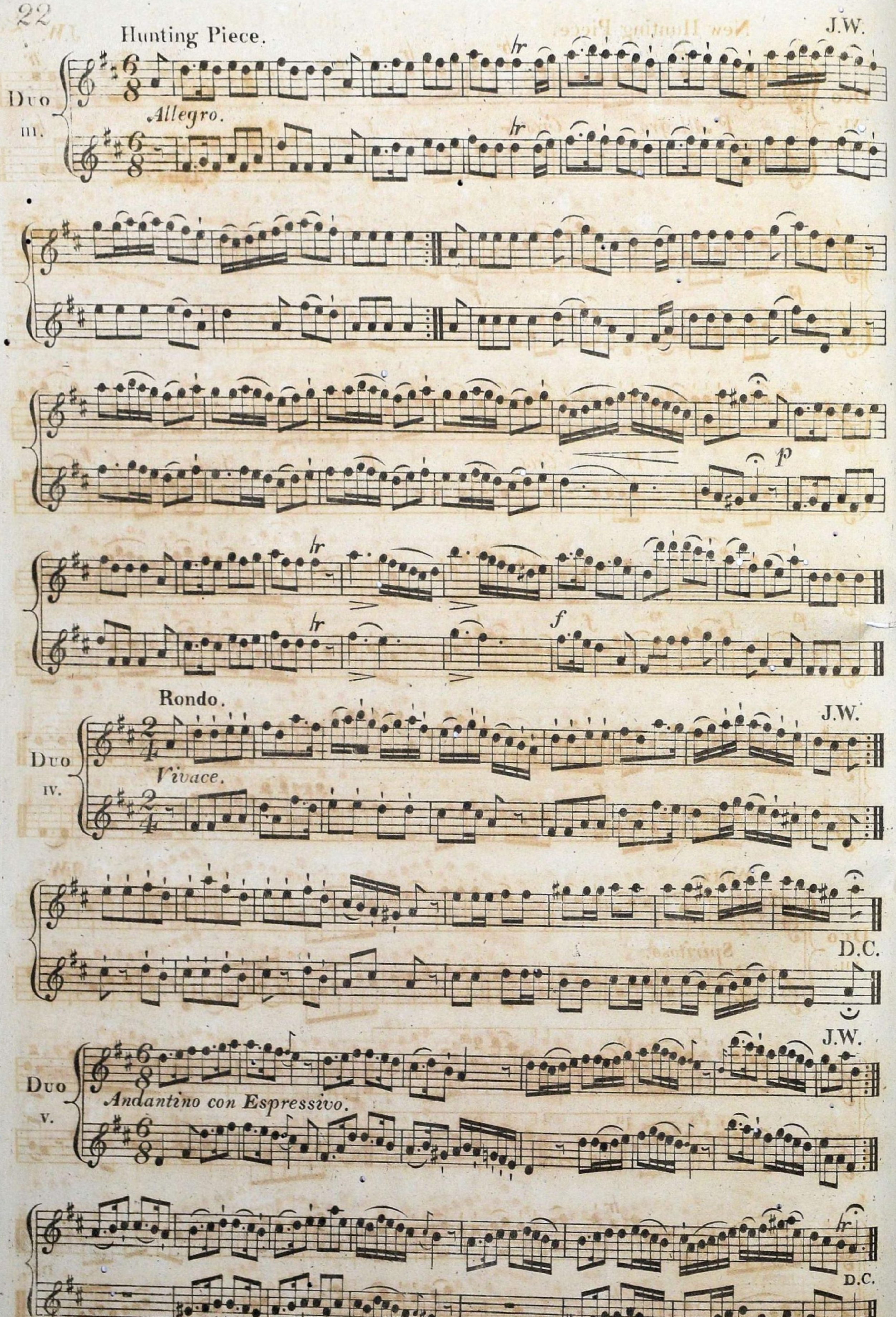
Common Time. Count four Quavers in a Bar. J.W.



Key of D Major. F♯,and C♯, in the Clef.

PRELUDIO.

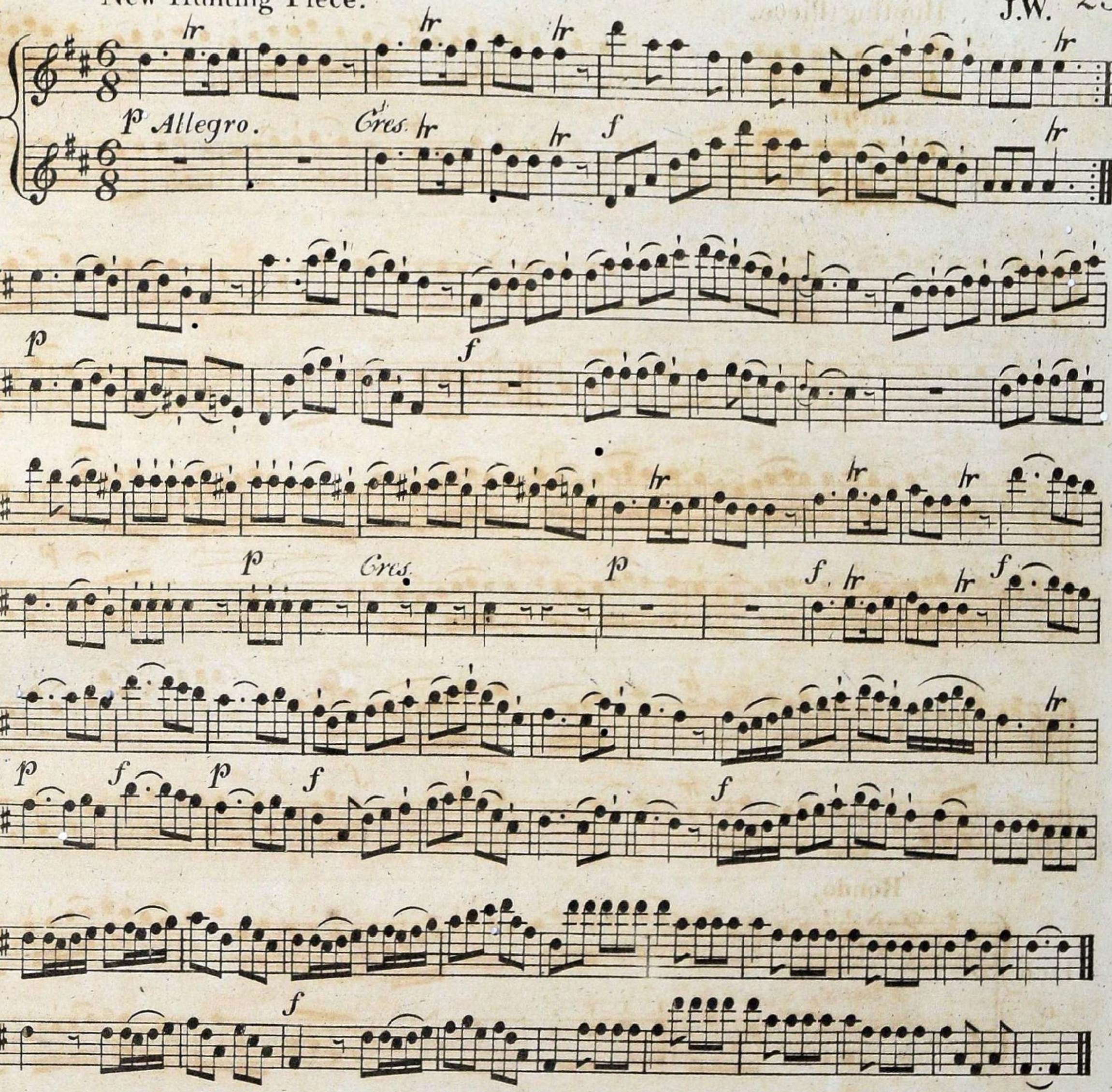



Hunting Piece.
J.W.
Duo III.
Allegro.
tr
p
f
Rondo.
J.W.
Duo IV.
Vivace.
D.C.
J.W.
Duo V.
Andantino con Espressivo.
tr
D.C.

New Hunting Piece.

J.W.

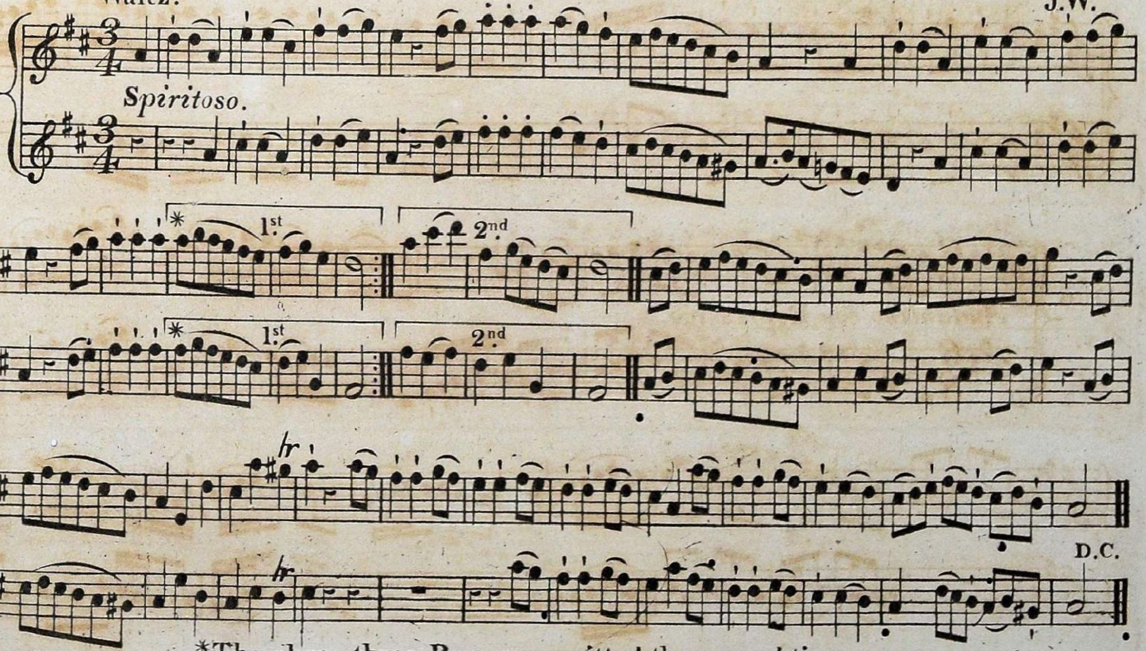
Duo VI. 1809.



Waltz.

J.W.

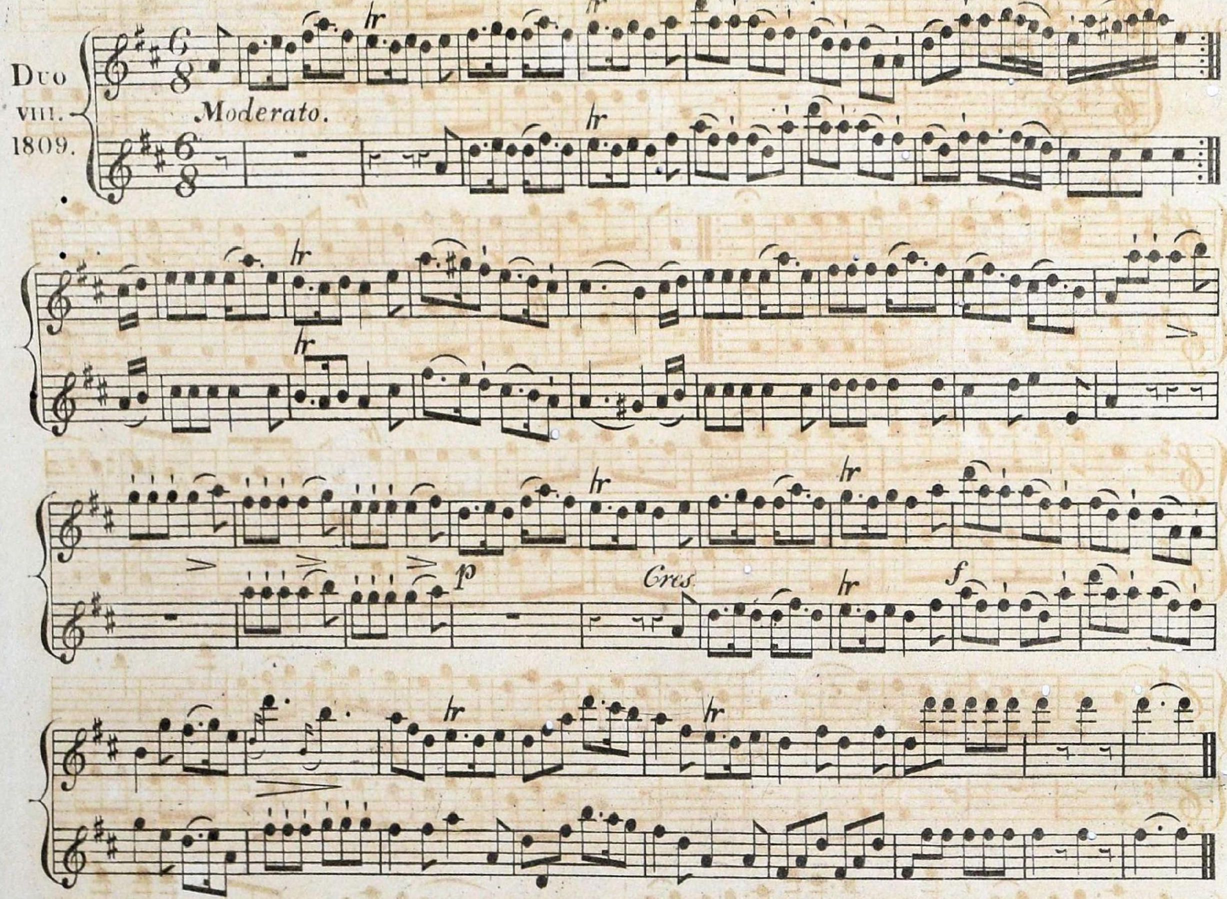
Duo VII.



*The above three Bars are omitted the second time.

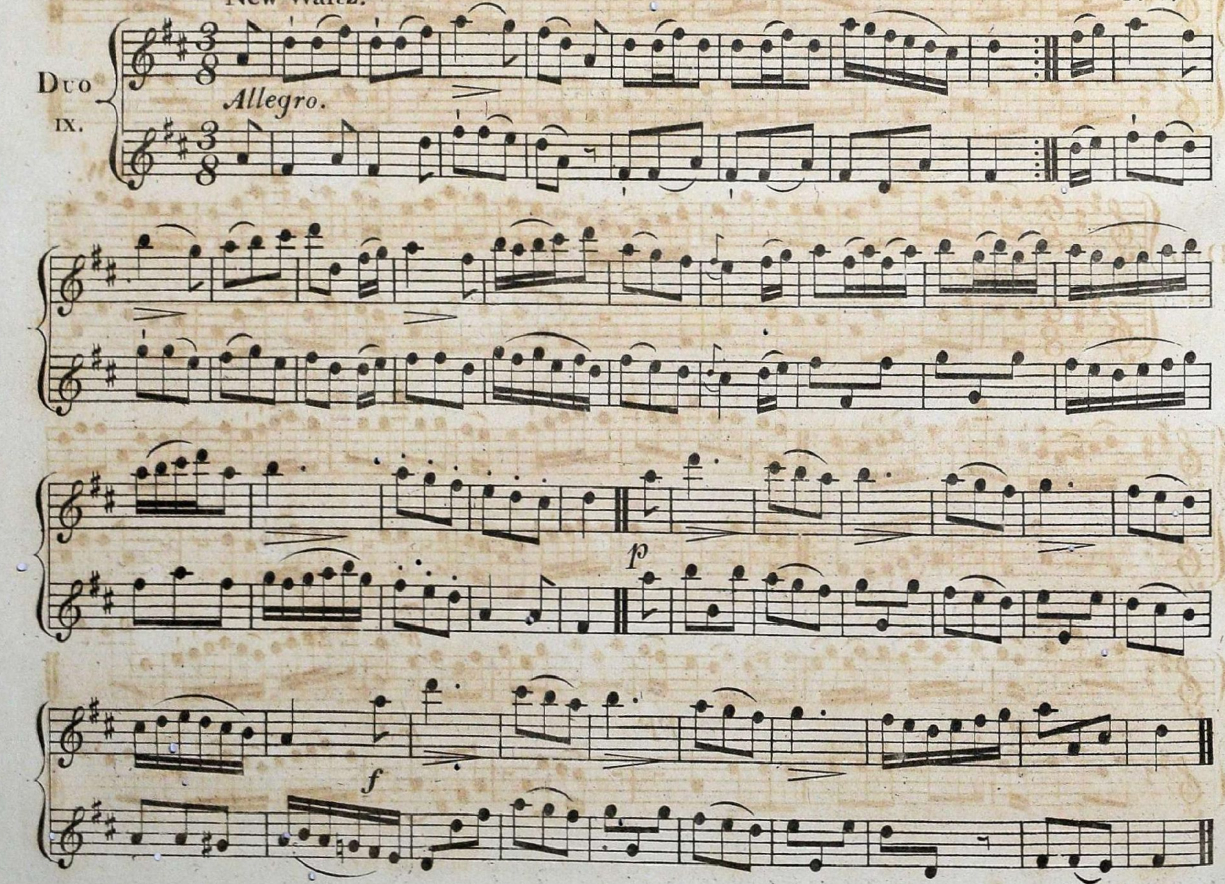
New La Chasse.

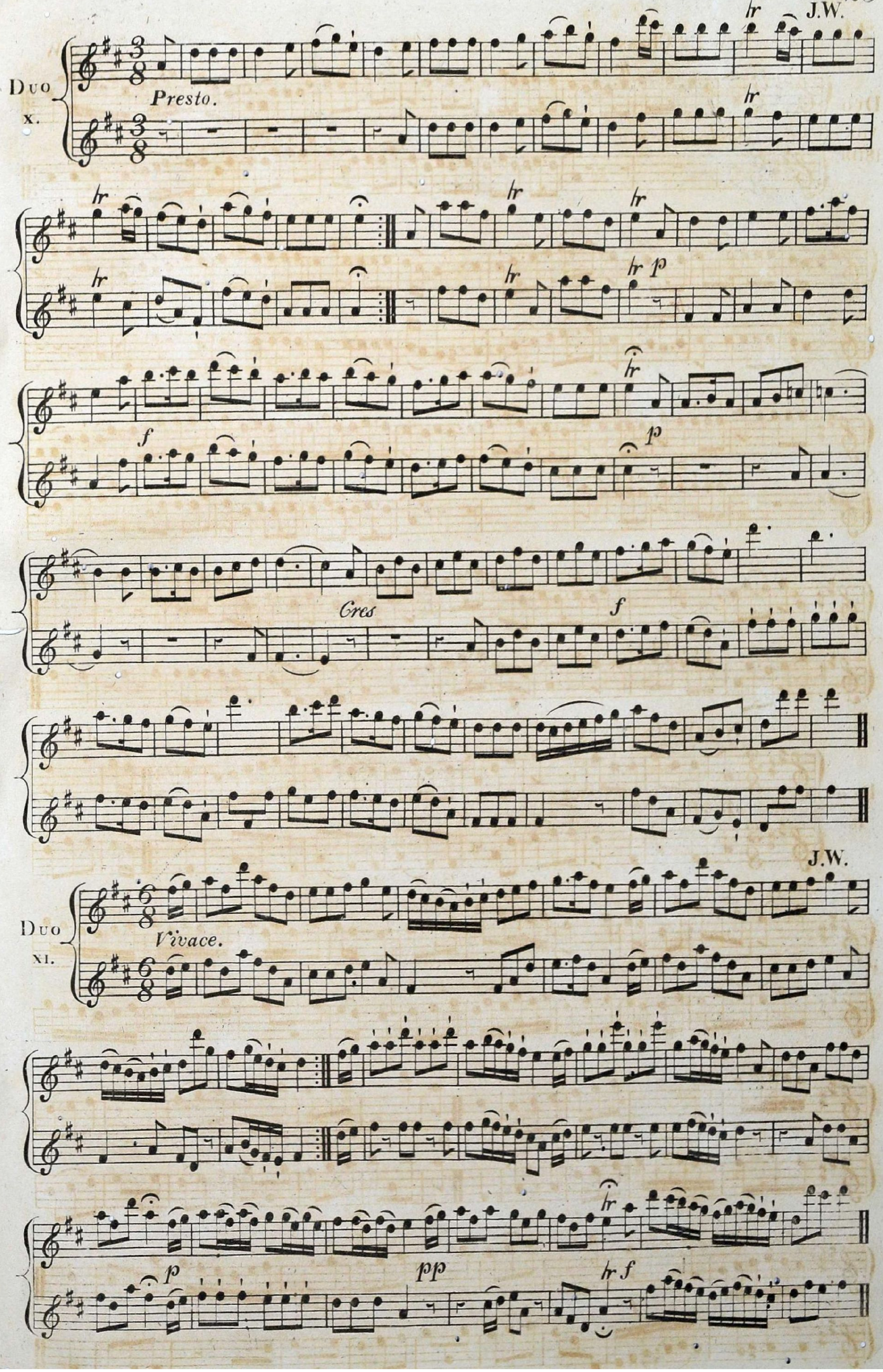
J.W.

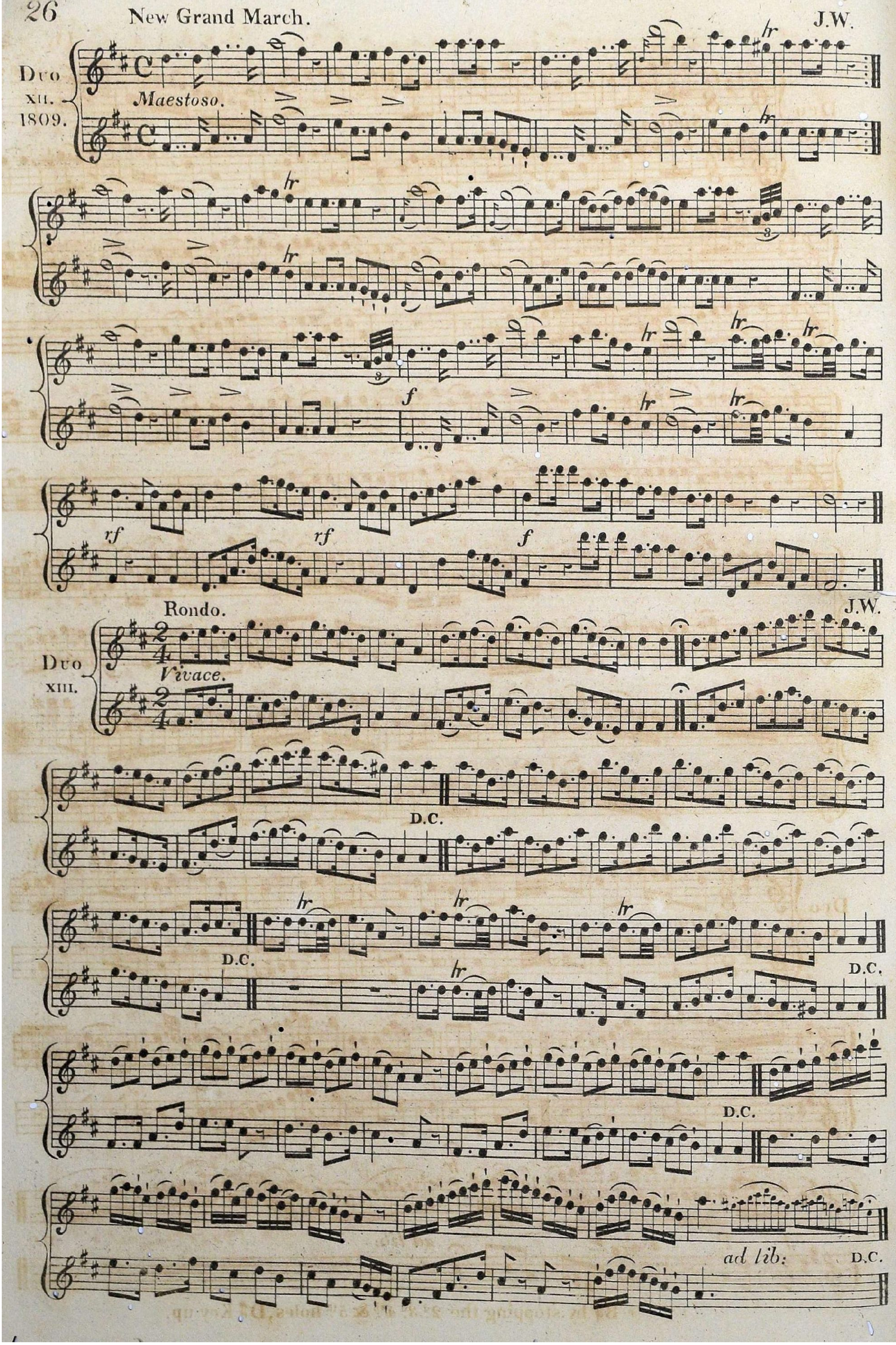


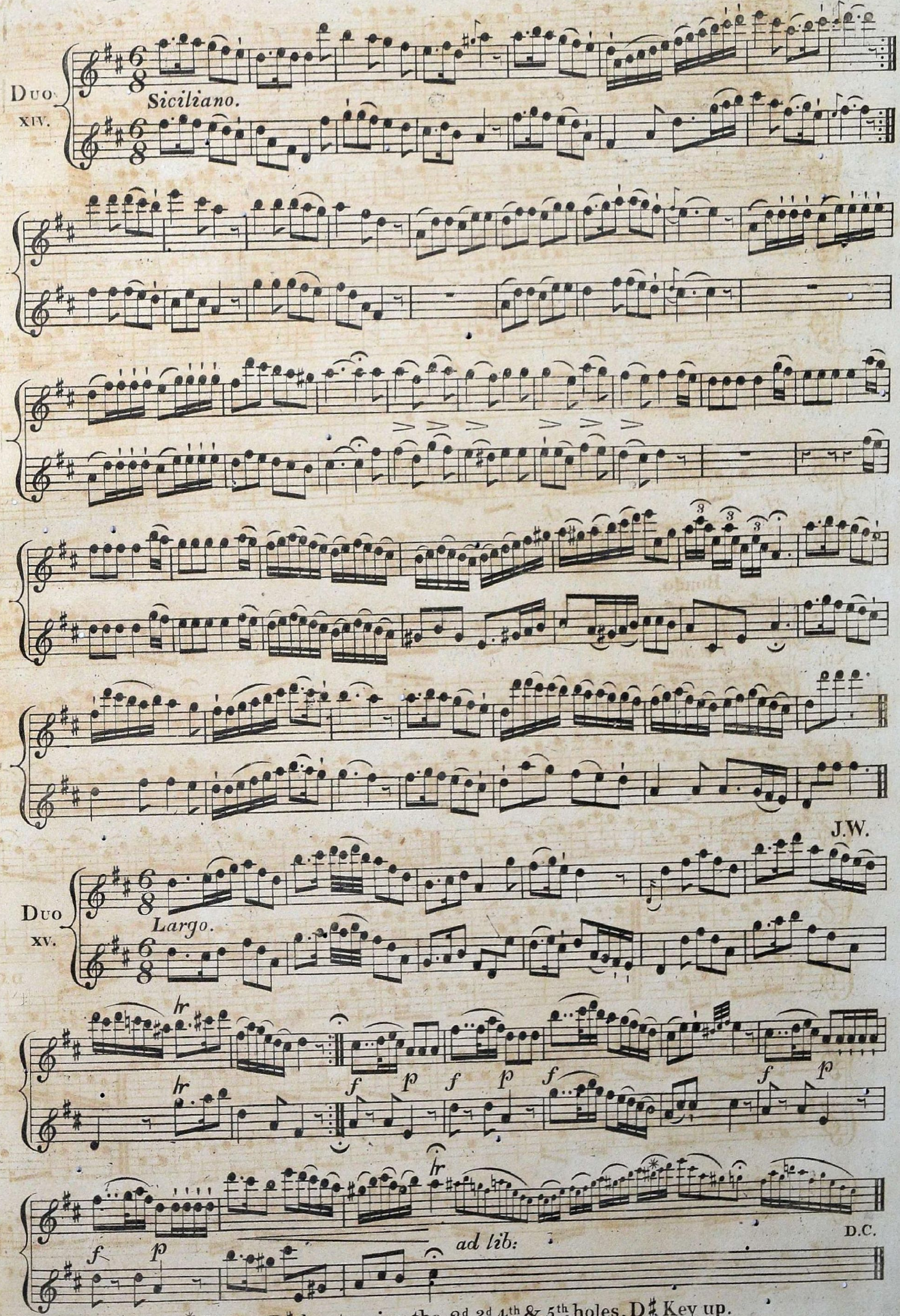
New Waltz.

J.W.

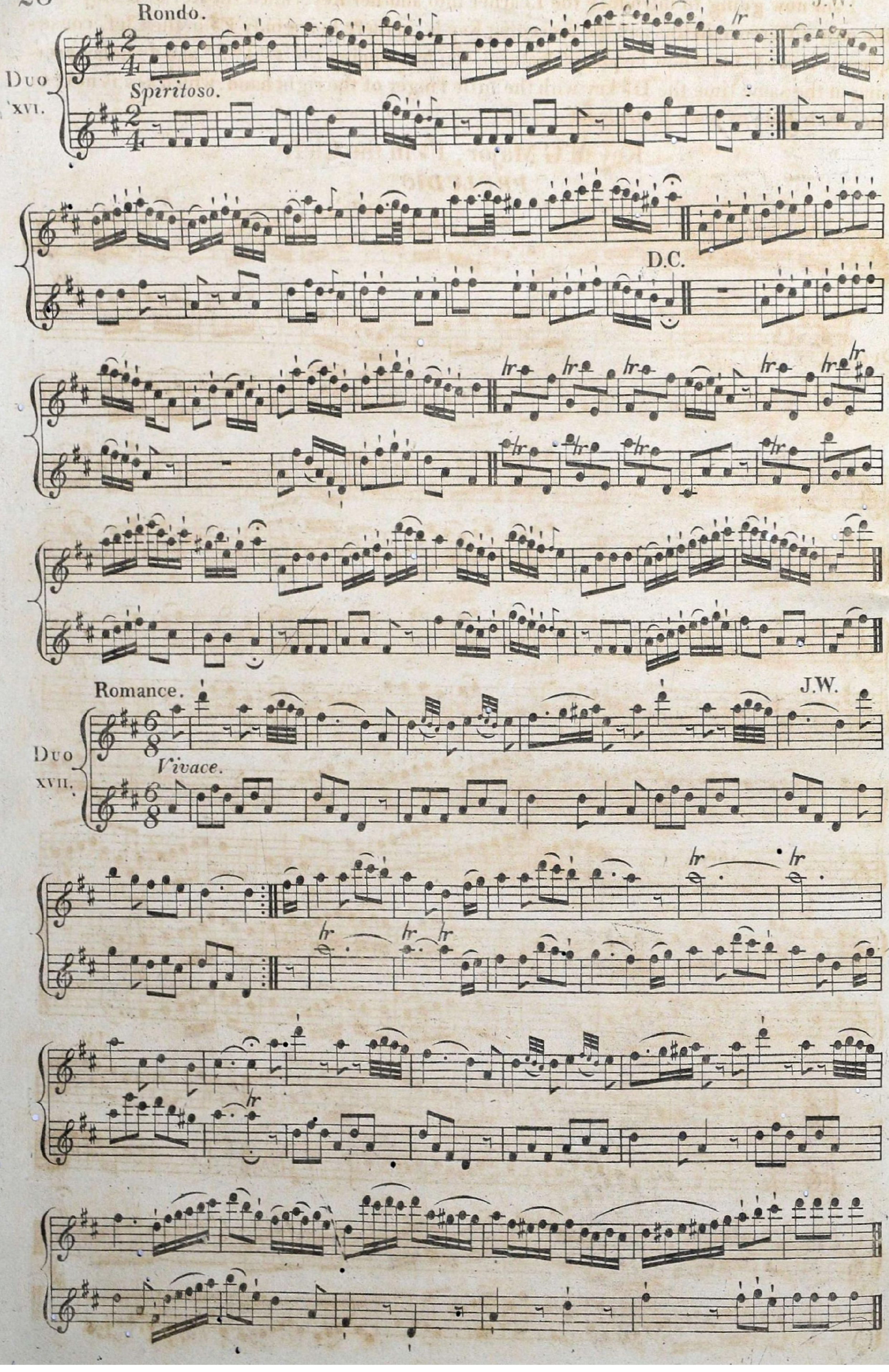



J.W.
Duo
X.
Presto.
Cres
f
p
J.W.
Duo
XI.
Vivace.
pp


New Grand March.
J.W.
Duo
XII.
1809.
Maestoso.
tr
f
rf
Rondo.
J.W.
Duo
XIII.
Vivace.
D.C.
ad lib:



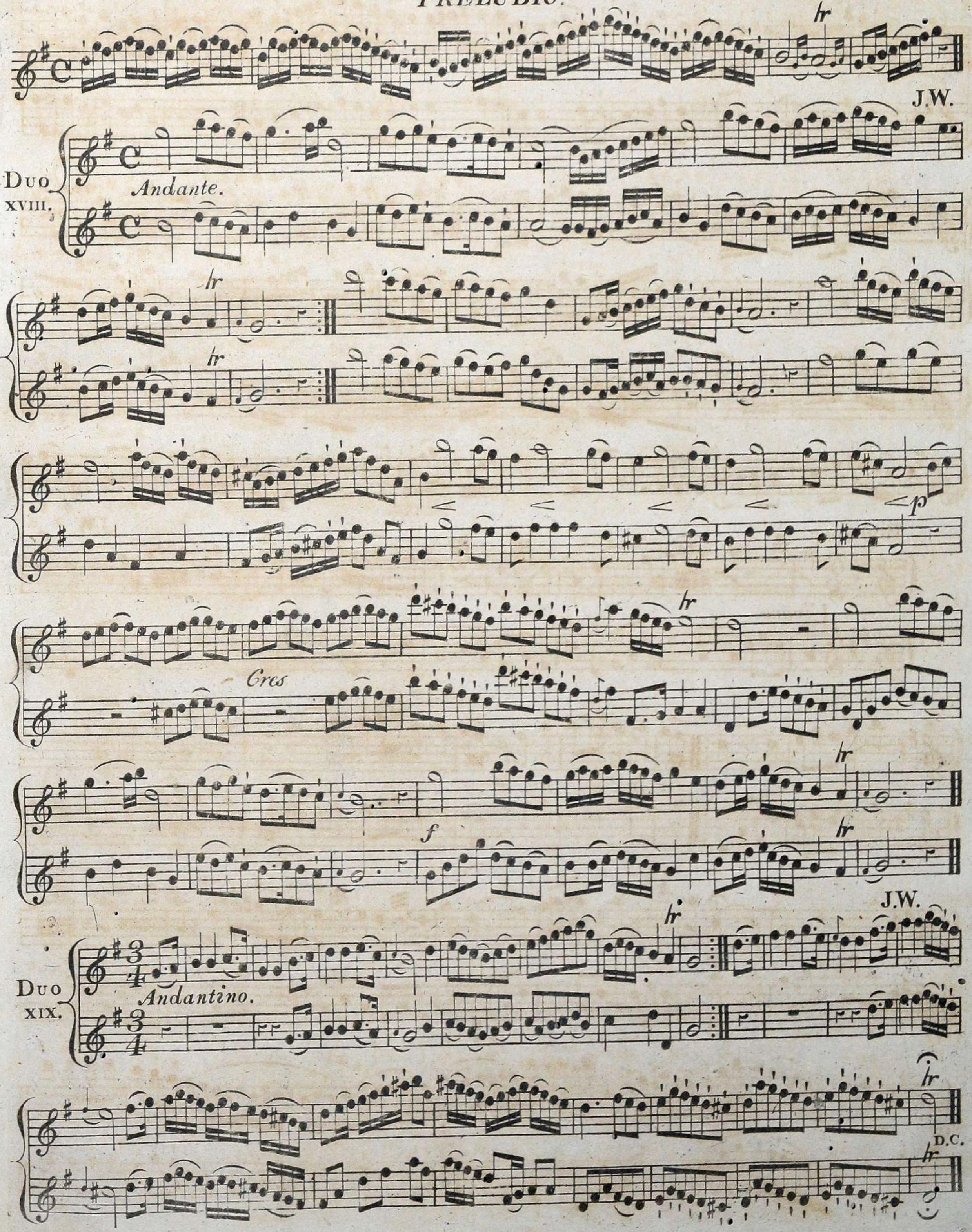
*Finger B♯ by stopping the 2d 3d 4th & 5th holes, D♯ Key up.

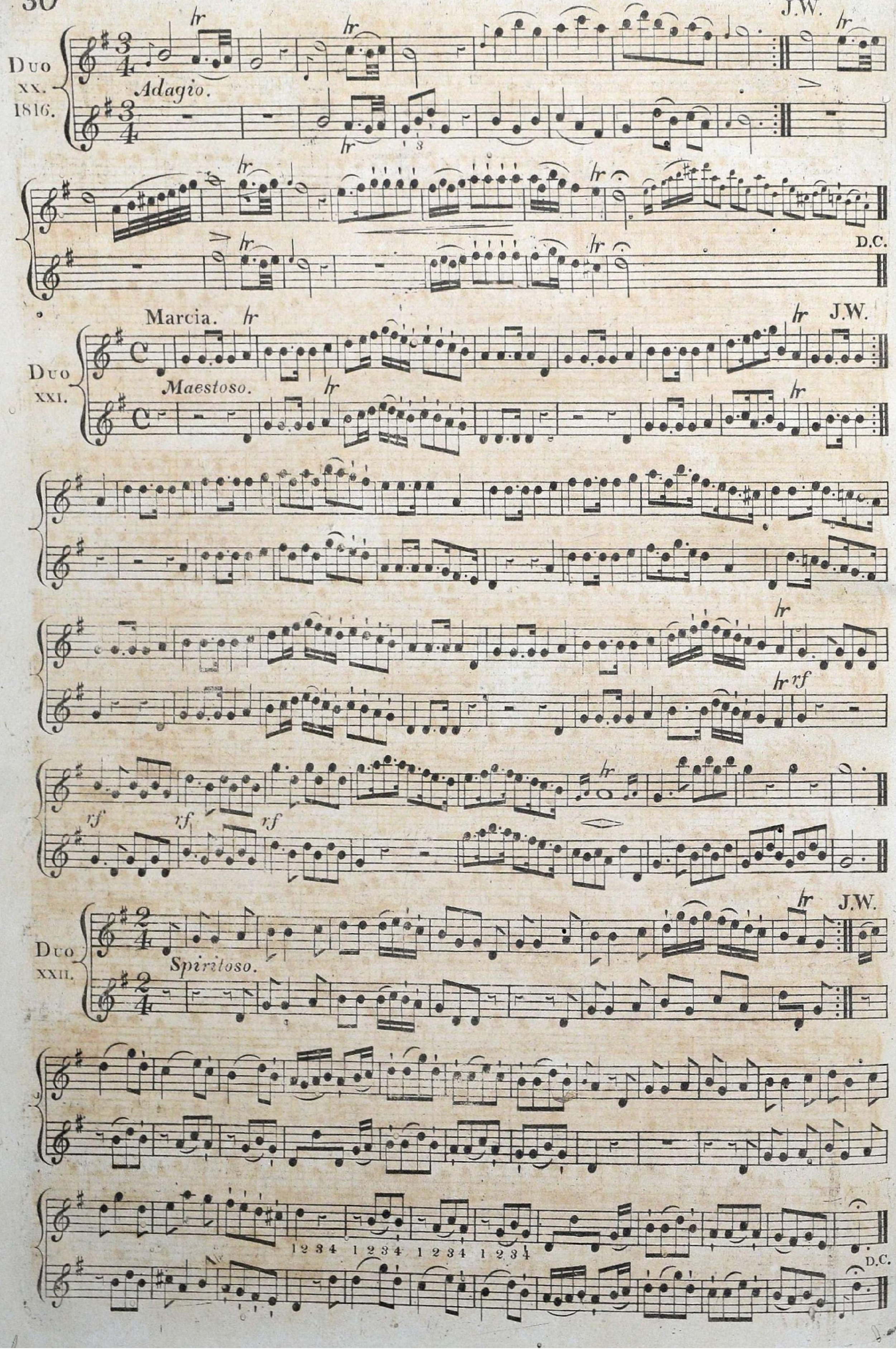

Rondo.
J.W.
Duo XVI.
Spiritoso.
D.C.
Romance.
J.W.
Duo XVII.
Vivace.

I am now going to introduce the Learner into another Key, called the Key of G Major, and the only difference in this and the preceding Key is, in there being only F♯ in the Clef, consequently every C must now be played Natural, viz: by stopping the 2nd 4th 5th and 6th holes, pressing at the same time the D♯ key with the little finger of the right hand, which key is next to the sixth hole of your Instrument.

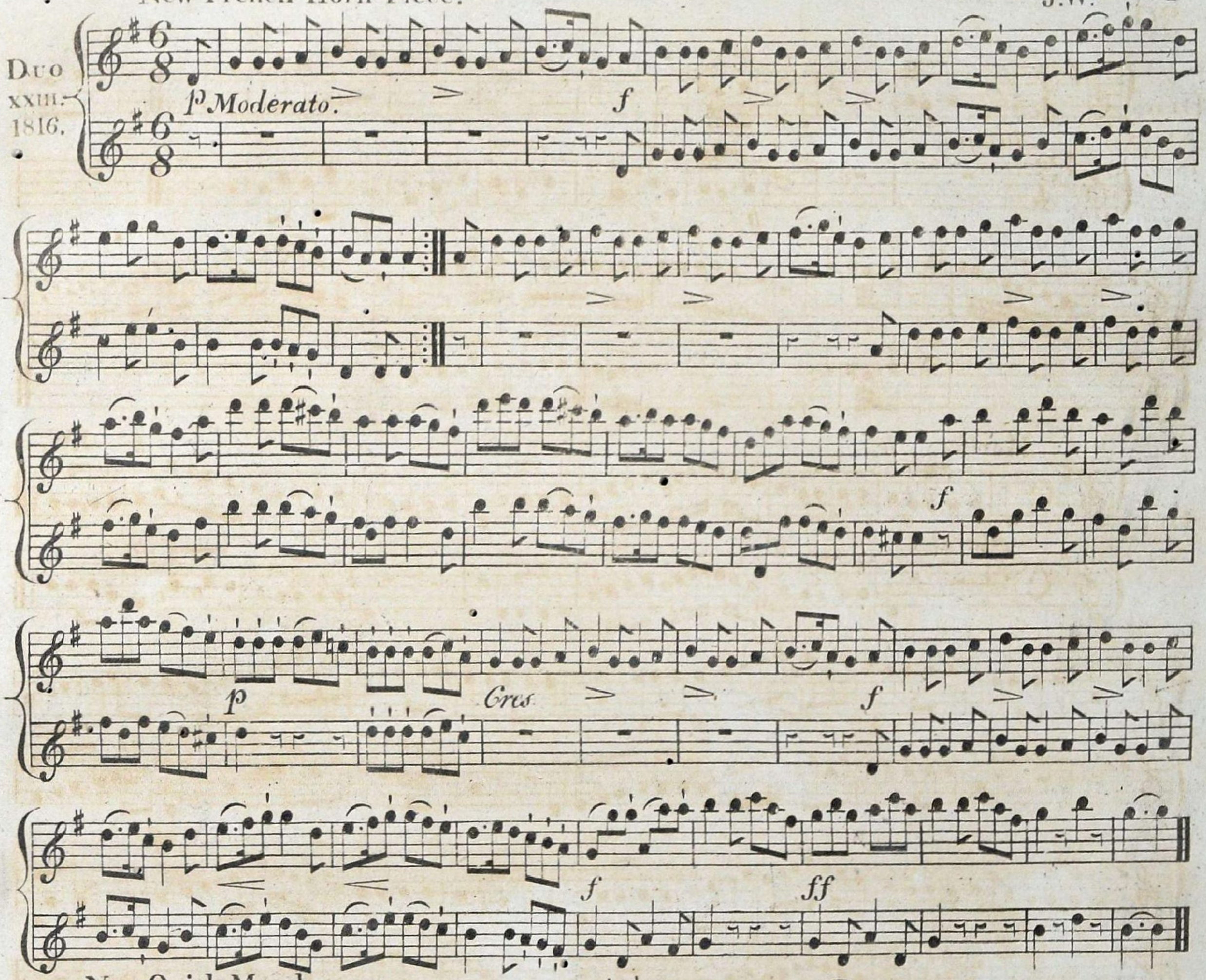
Key of G Major, F♯ in the Clef.

PRELUDIO.

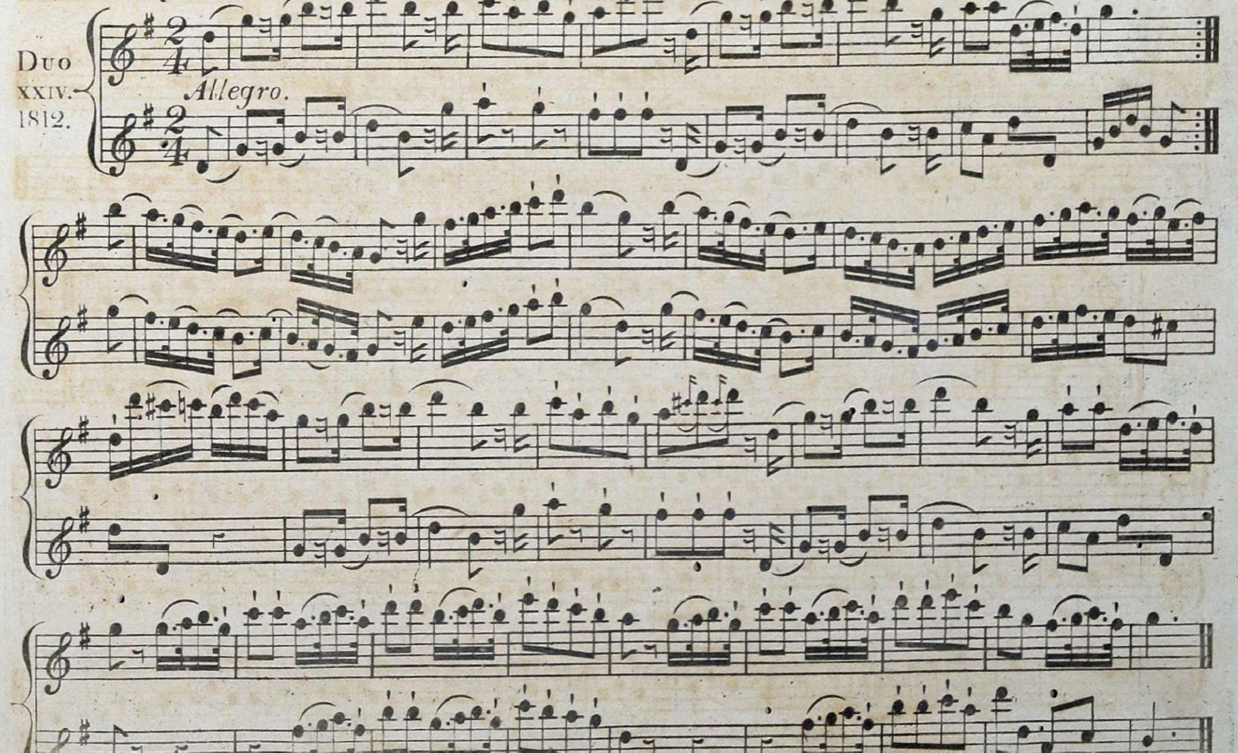


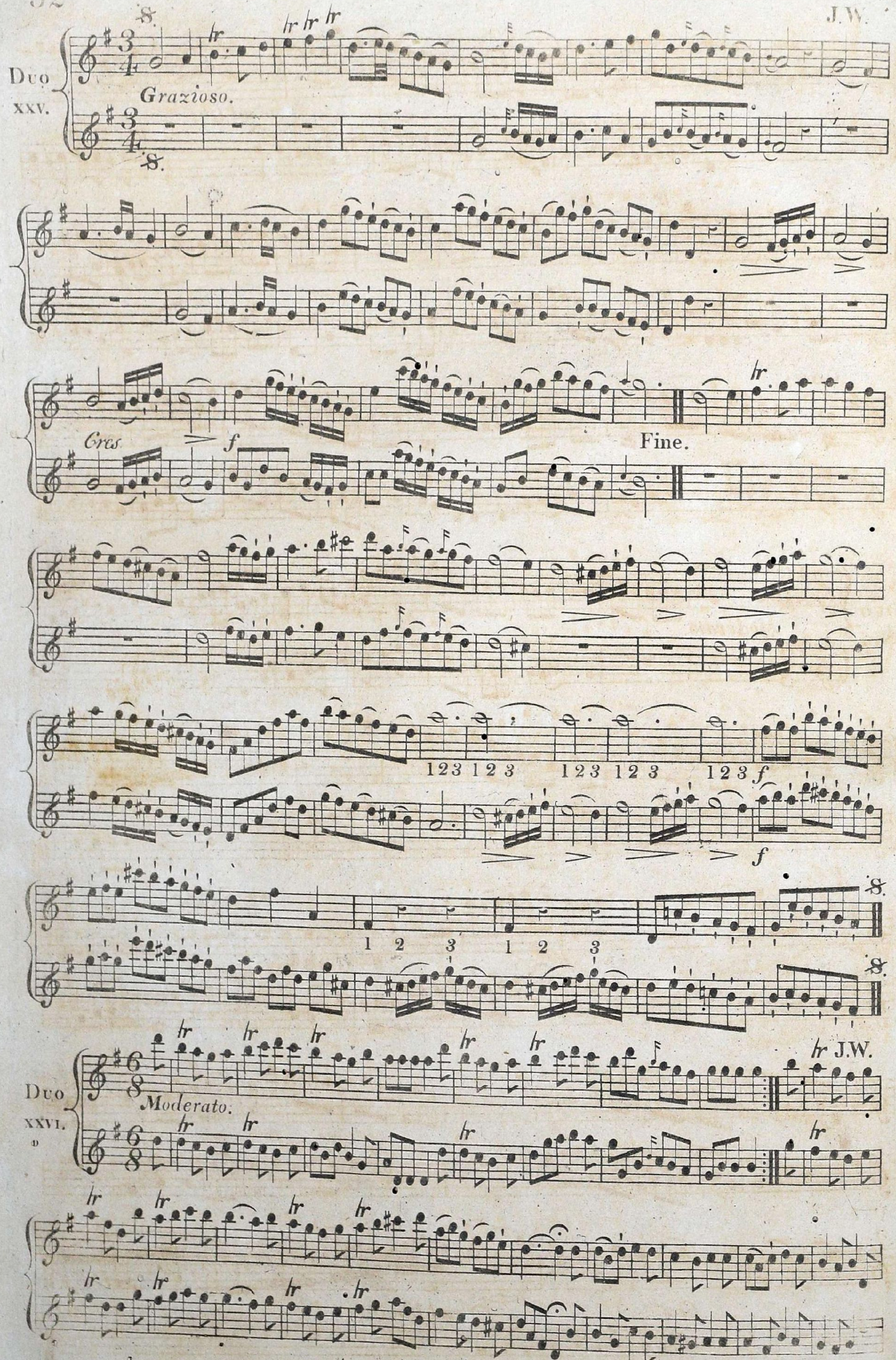

J.W.
Duo XX. 1816.
Adagio.
D.C.
Marcia.
J.W.
Duo XXI.
Maestoso.
rf
rf
rf
J.W.
Duo XXII.
Spiritoso.
1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
D.C.

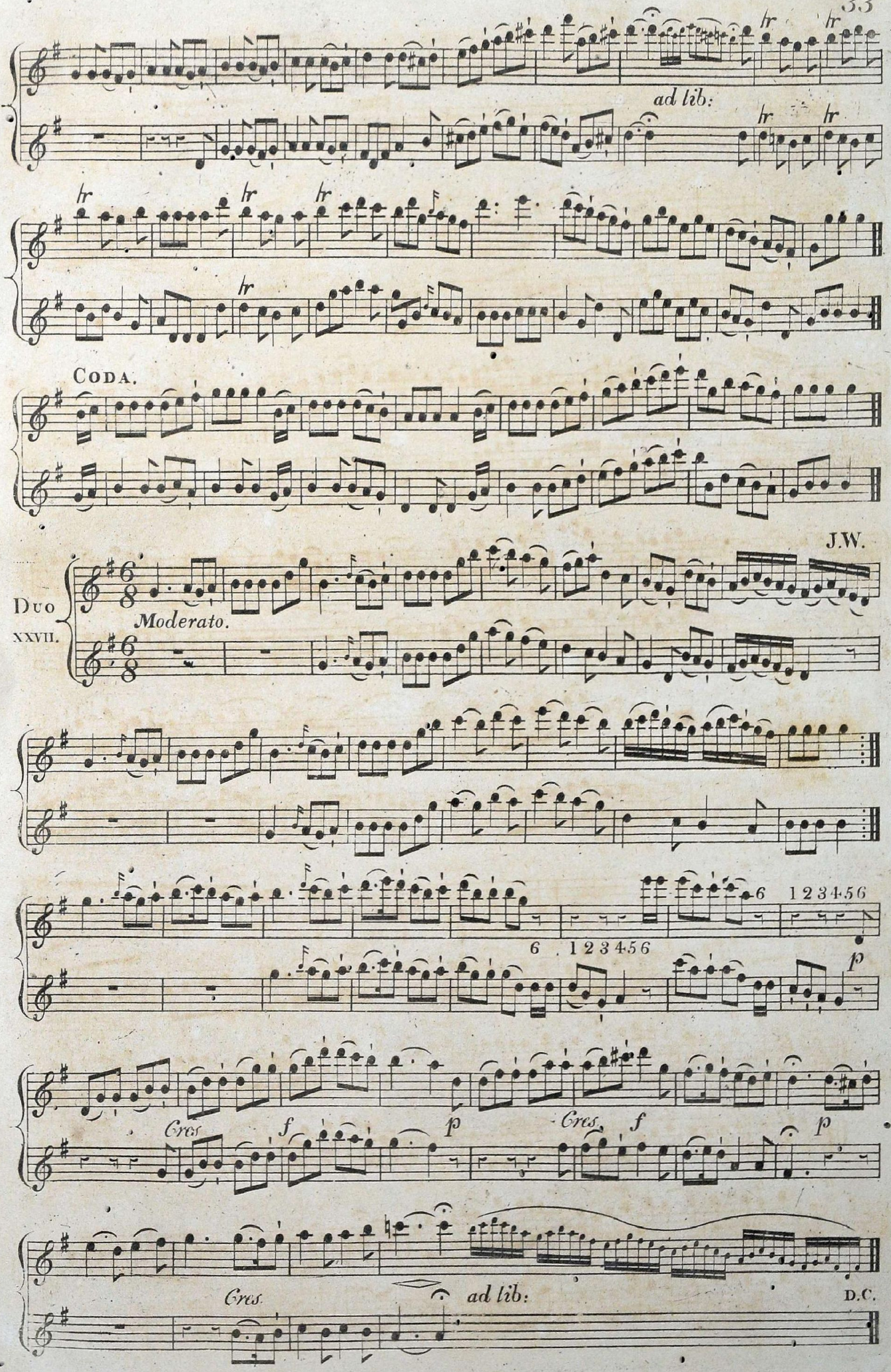
New French Horn Piece. J.W.

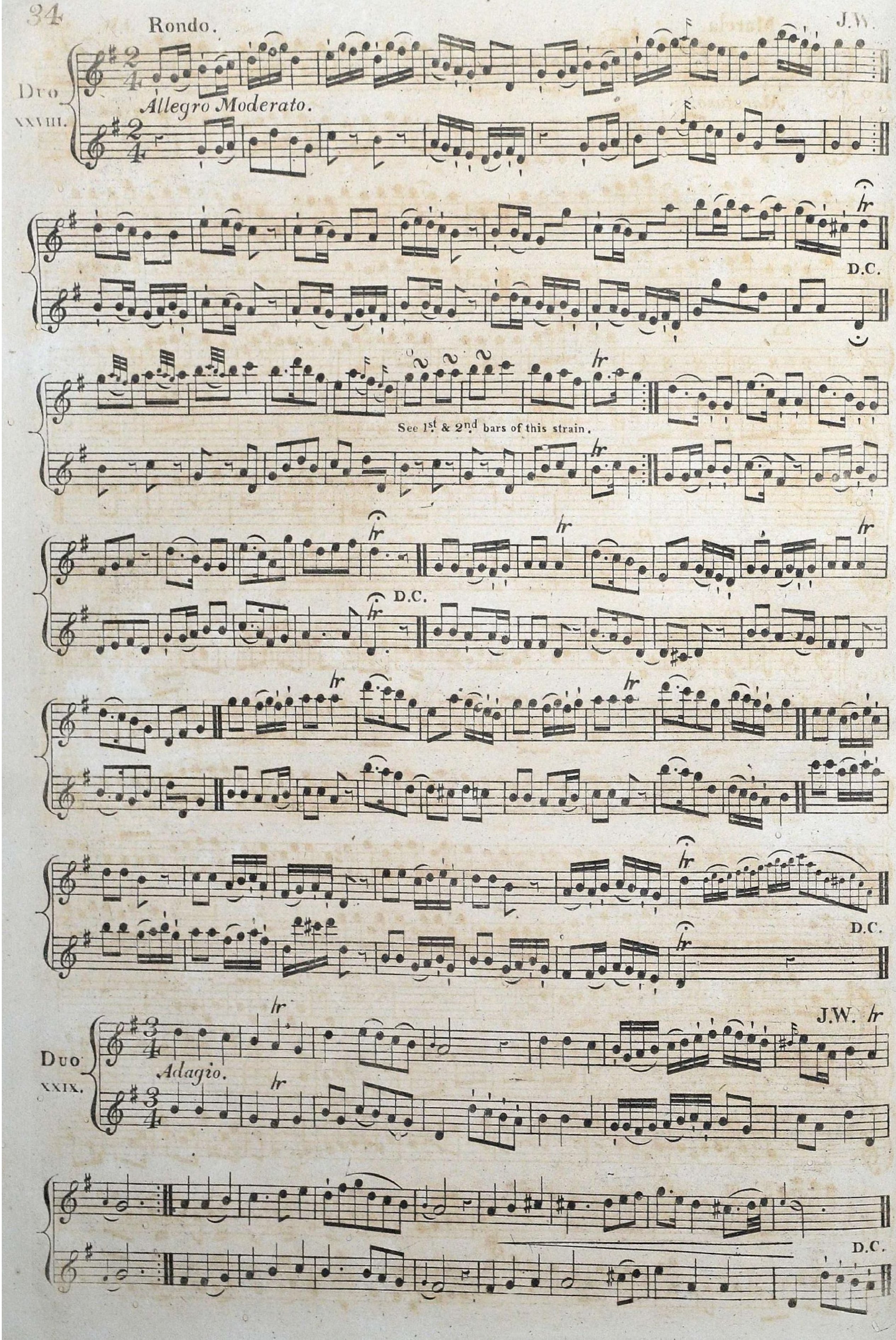


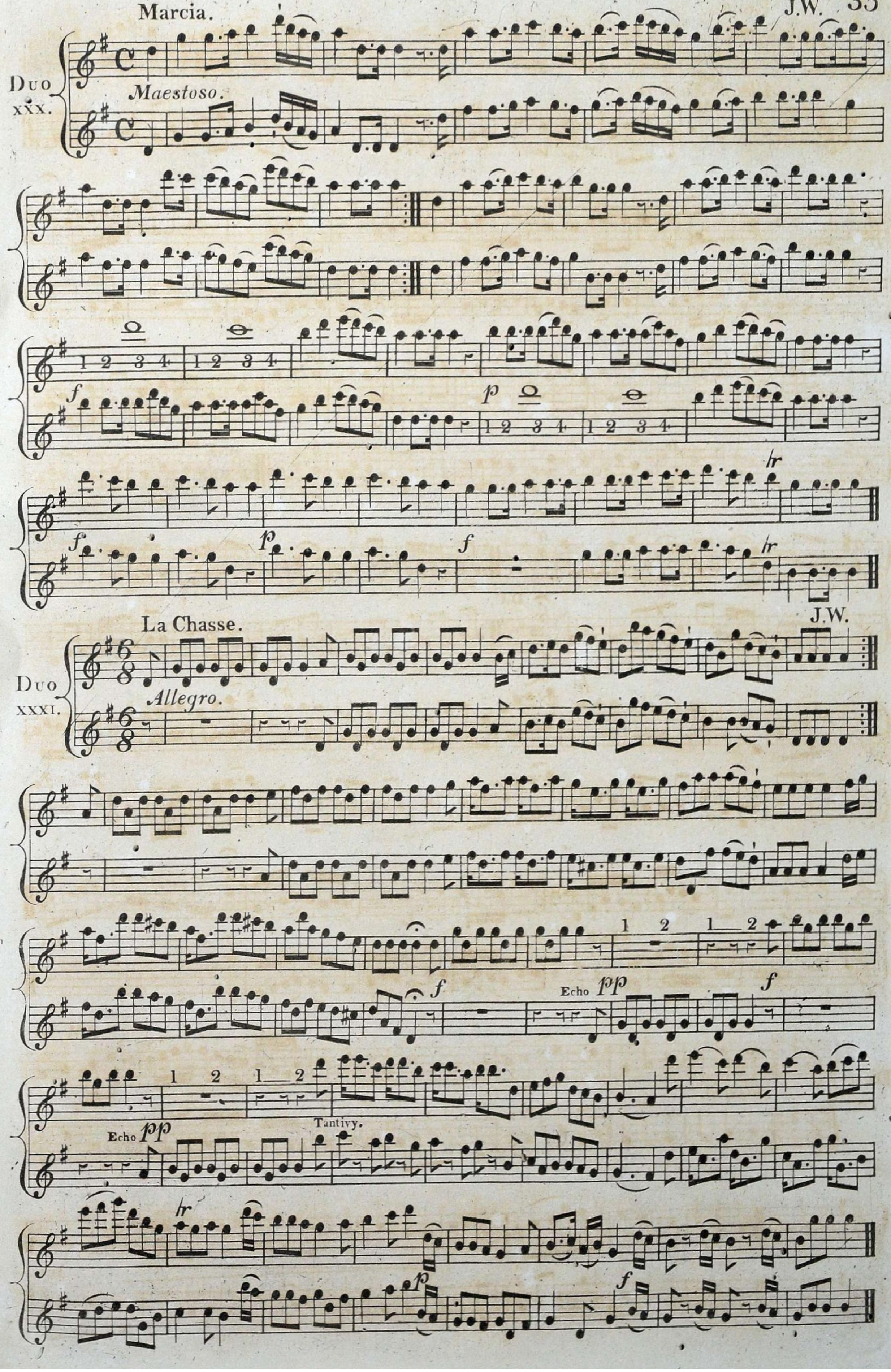
New Quick March. J.W.




J.W.
Duo XXV.
Grazioso.
Cres
f
Fine.
123 123 123 123 123
f
1 2 3 1 2 3
Duo XXVI.
Moderato.
J.W.


ad lib:
CODA.
J.W.
Duo
XXVII.
Moderato.
6 1 2 3 4 5 6
6 1 2 3 4 5 6
p
Cres
f
p
Cres
f
p
Cres
ad lib:
D.C.


Rondo.
J.W.
Duo XXVIII.
Allegro Moderato.
D.C.
See 1st & 2nd bars of this strain.
D.C.
D.C.
Duo XXIX.
J.W.
Adagio.
D.C.

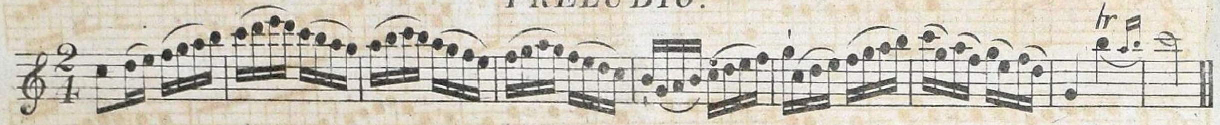

Marcia.
J.W.
Duo XXX.
Maestoso.
1 2 3 4
f
p
La Chasse.
J.W.
Duo XXXI.
Allegro.
Echo pp
Tantivy.

The next Key I shall introduce to the Learner is the Key of C Major, or Natural Key, from its following more closely the order of Nature. The last Key had F♯ in the Clef, which is now omitted; consequently every F must here be played Natural, instead of Sharp; which is fingered by stopping the first, second, third, fourth, and fifth holes of your Flute, pressing at the same time the F♮ Key with the third Finger of the Right Hand, which Key is placed between the fifth and sixth holes of your Instrument. If you also press, with your little finger, the D♯ Key at the same time, it will make the Note more Sonorous: but this may be omitted in quick passages.

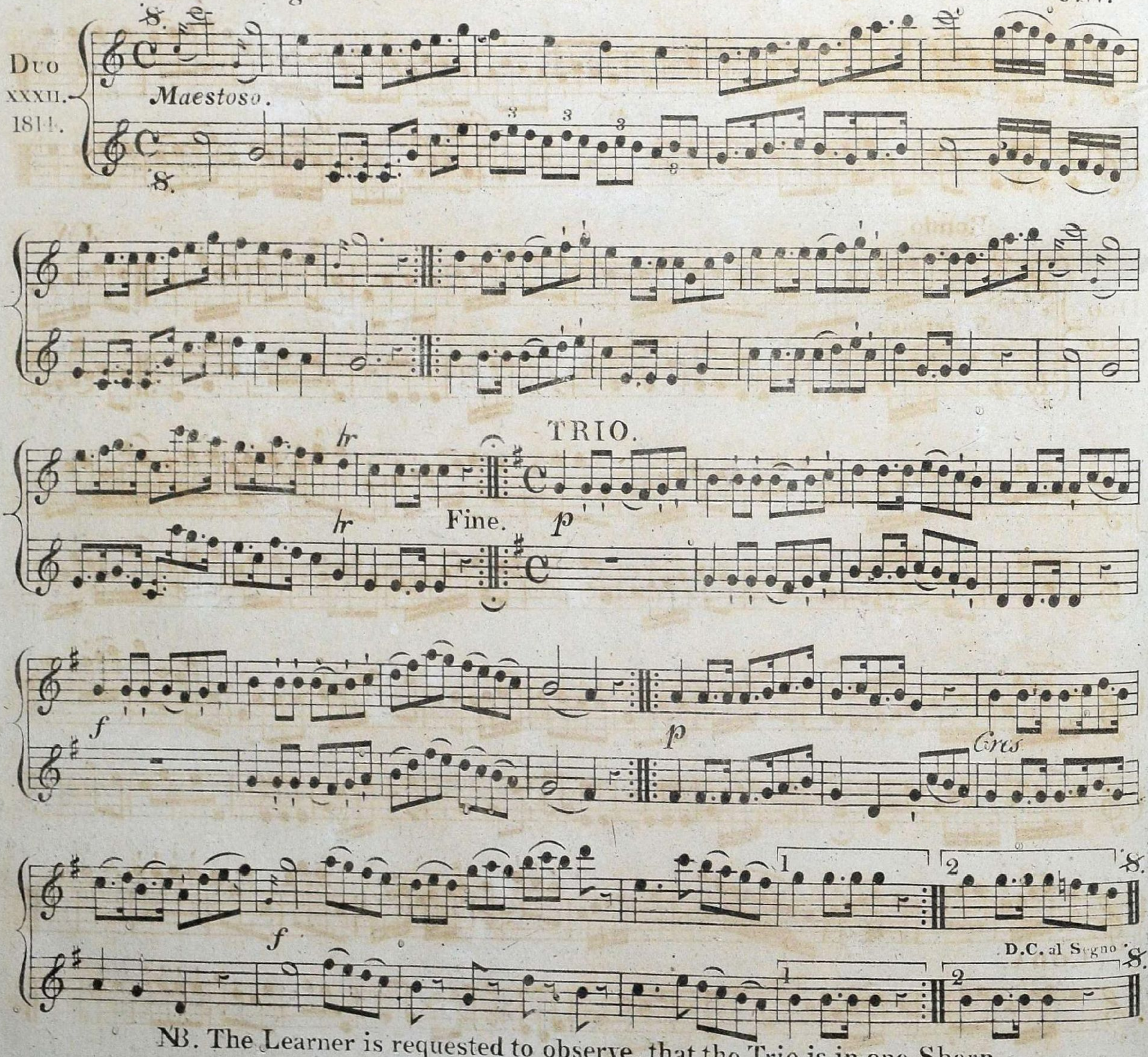
If your Flute have not the Additional Keys, you must refer to the Chromatic Scale for the said F♮, both above and below; but if on the contrary, for the highest F♮, refer to the Scale of Notes affected by the Additional Keys.

Key of C Major or Natural Key.

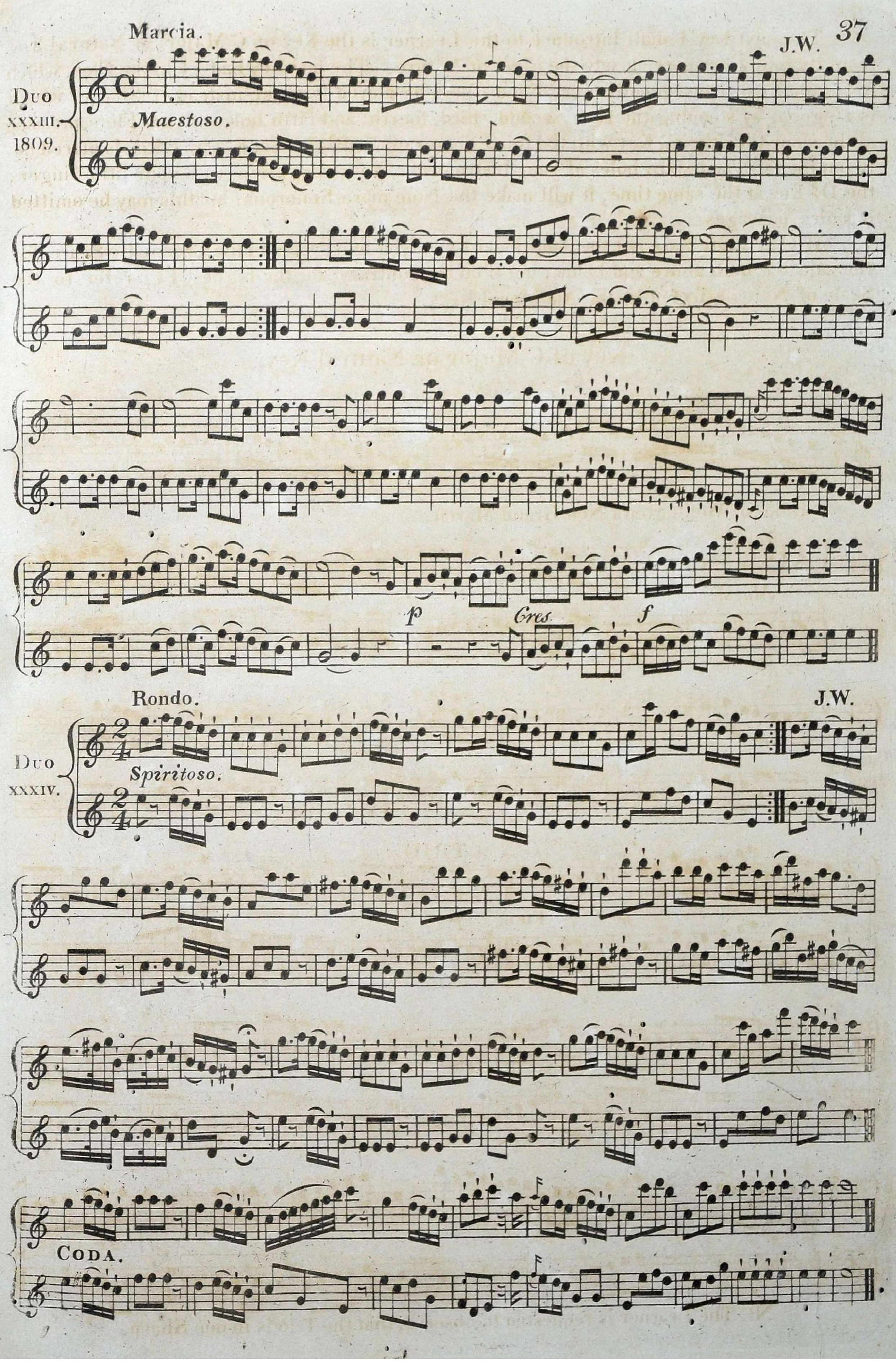
PRELUDIO.

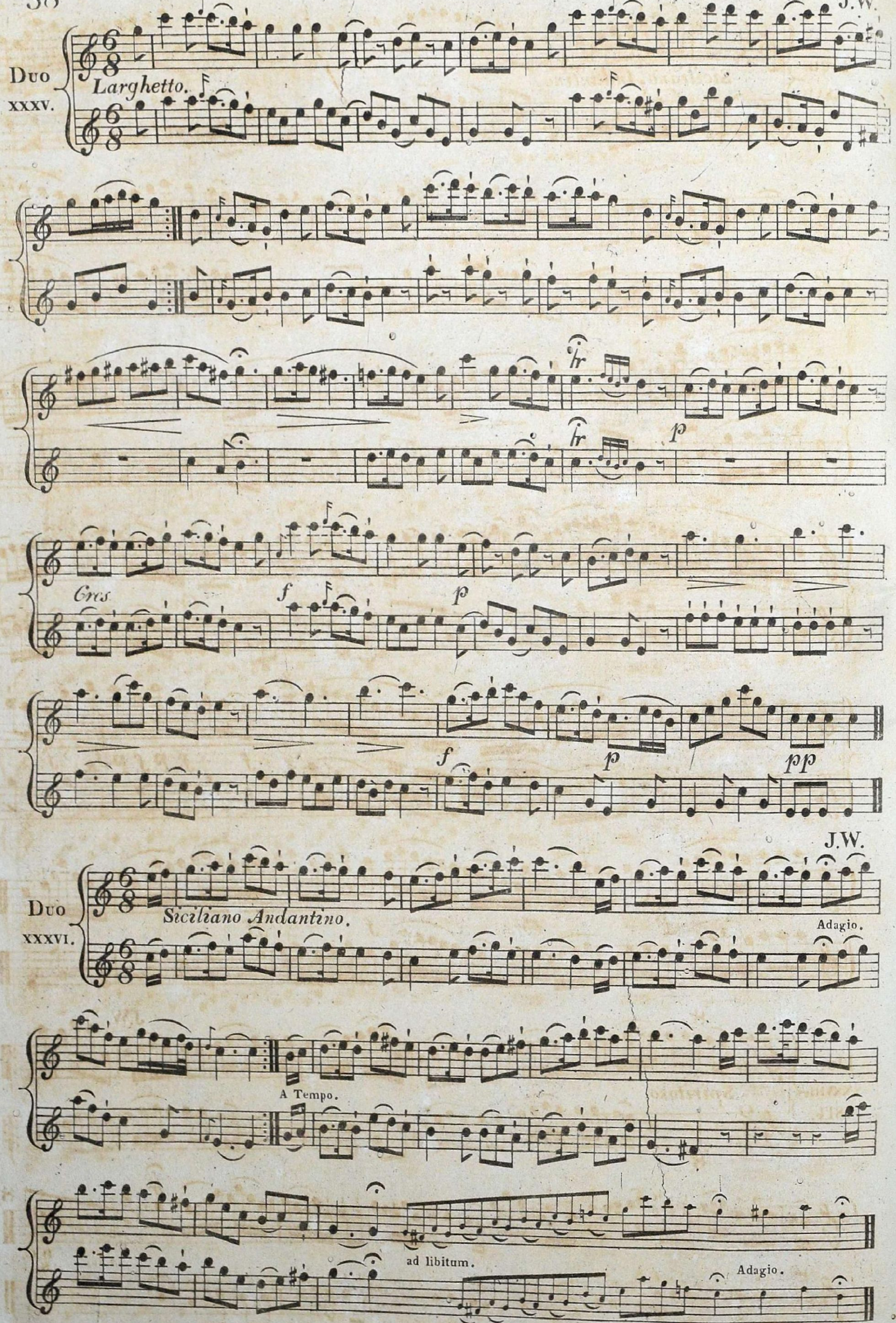


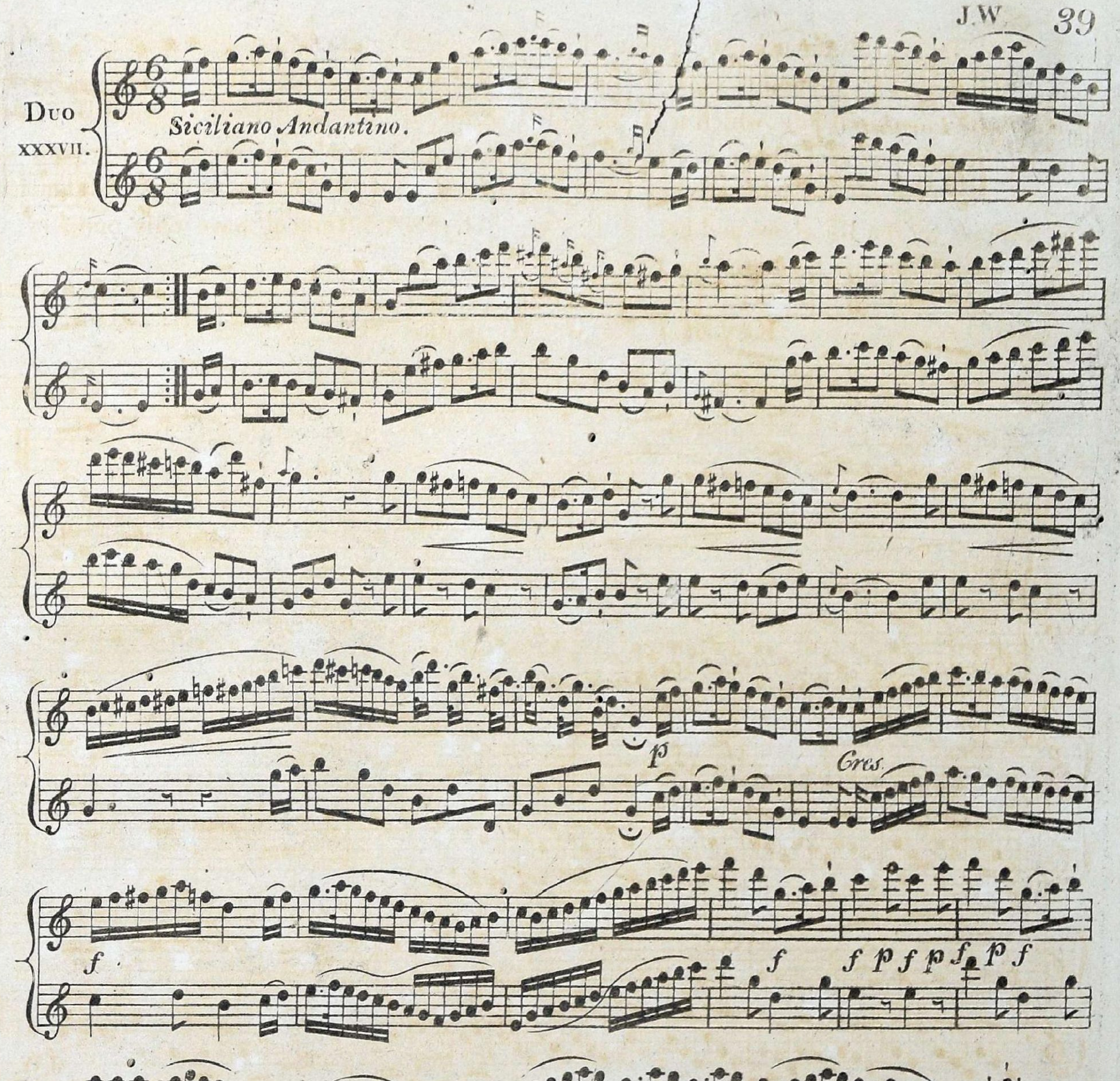
Duke of Wellington's New Grand March. J.W.



NB. The Learner is requested to observe, that the Trio is in one Sharp.


Marcia.
J.W.
Duo
XXXIII.
1809.
Maestoso.
p
Cres
f
Rondo.
J.W.
Duo
XXXIV.
Spiritoso.
CODA.

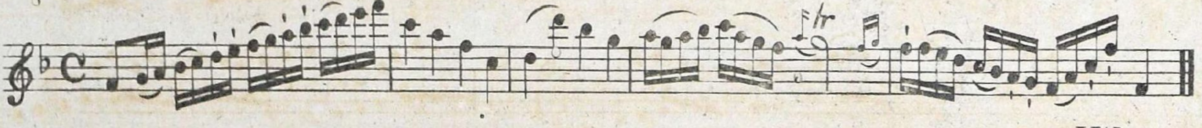

J.W.
Duo
XXXV.
Larghetto.
Cres.
f
p
f
p
pp
J.W.
Duo
XXXVI.
Siciliano Andantino.
Adagio.
A Tempo.
ad libitum.
Adagio.


J.W.
Duo
XXXVII.
Siciliano Andantino.
p
Cres.
f
ff
J.W.
Duo
XXXVIII.
1814.
Spiritoso.
8
ad lib:
D.C.
al Segno

Now, Tyro, with the utmost deference to you, having taken you through a series of Lessons in the Key of C♮, I am now going to introduce you, in my opinion, to the most sweet and melodious Key on the Flute, which is the Key of F Major, B♭ in the Clef. ___ . All that you have to attend to now is, in playing every B Flat, instead of Natural; which is done by stopping the first and second holes of your Flute, and pressing the thumb Key with your left hand, which serves for the B♭ above and below Should your Instrument have only one Key, refer to the Chromatic Scale for the B♭.

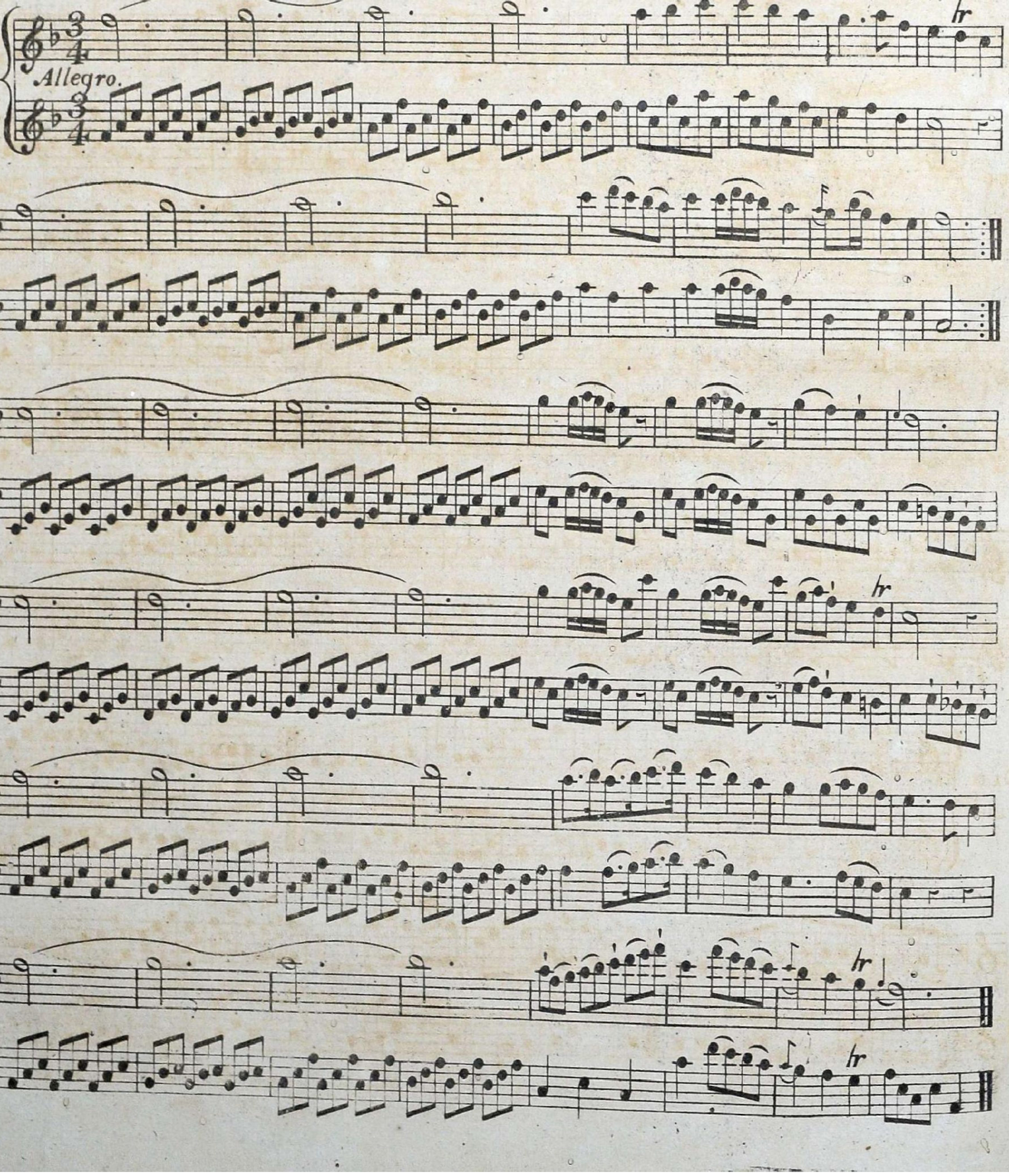
Key of F Major, B♭ in the Clef.

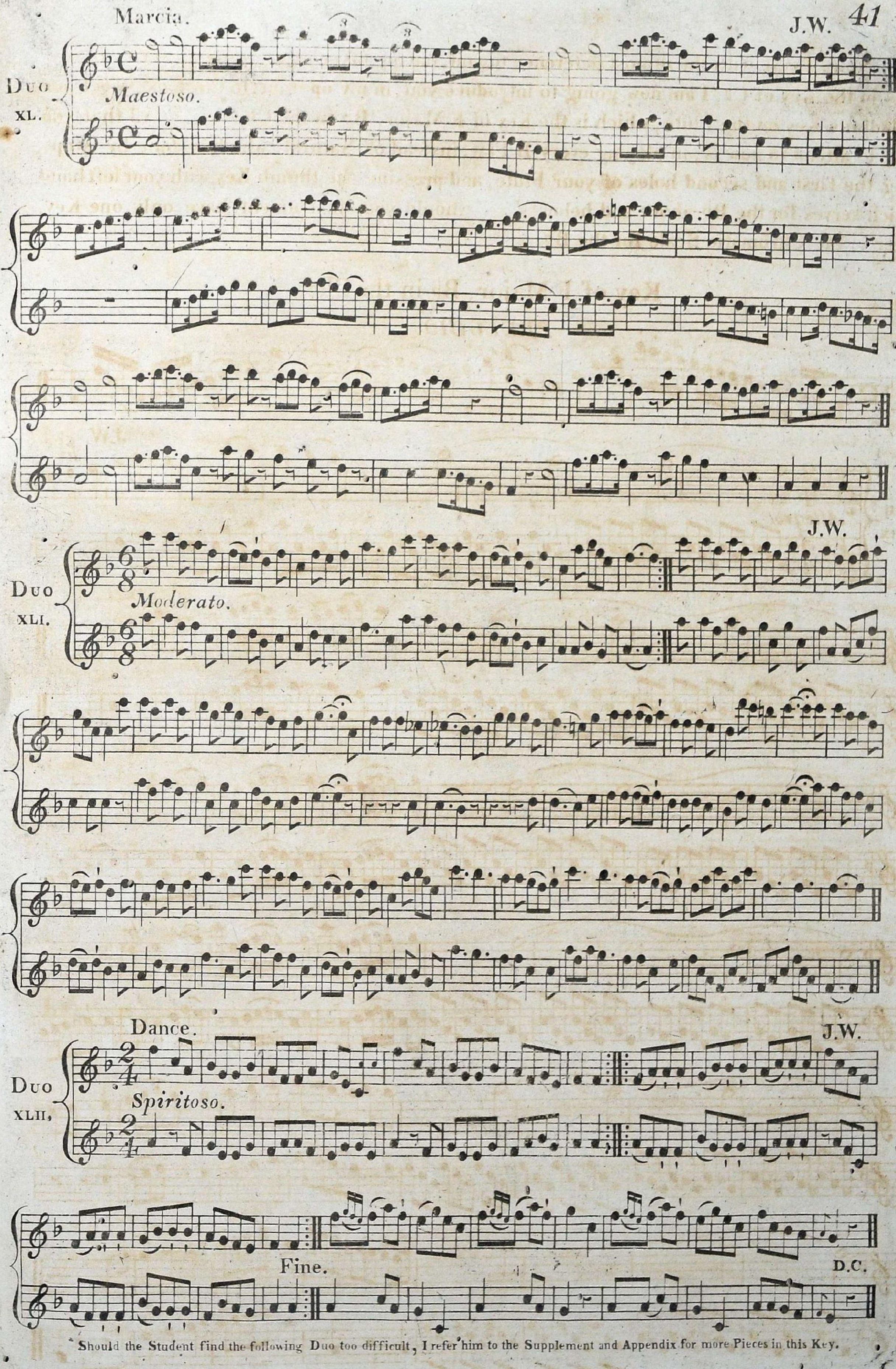
PRELUDIO.



J.W.

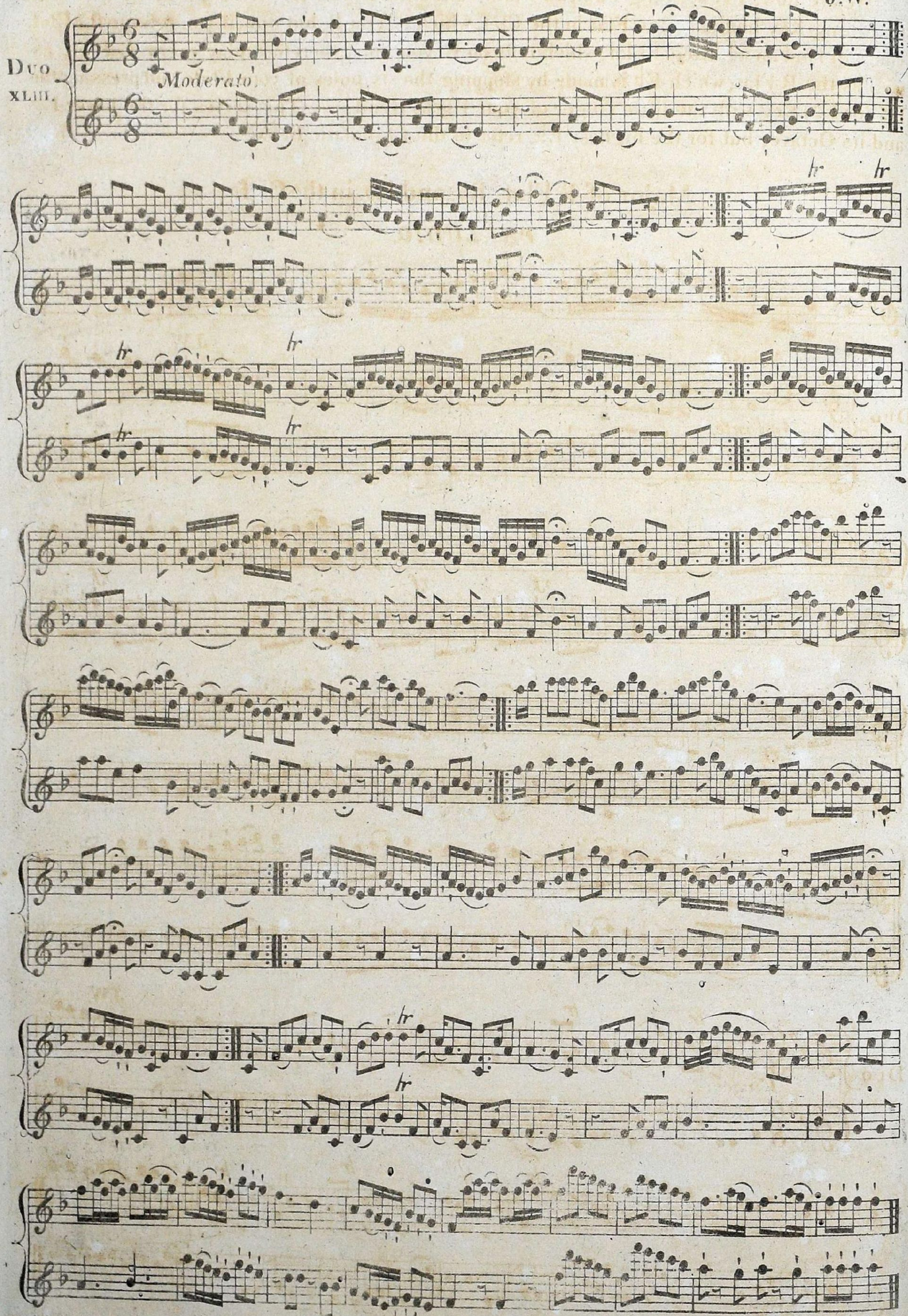
Duo XXXIX.





Should the Student find the following Duo too difficult, I refer him to the Supplement and Appendix for more Pieces in this Key.

 This Lesson is intended to introduce the C♮ Key below. J.W.

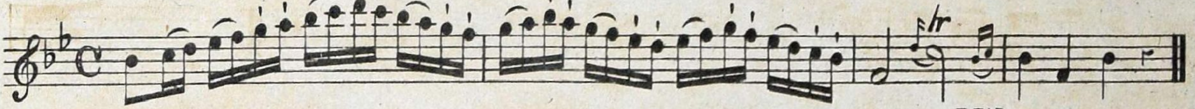


NB. The small Notes must be used in this Duet, if your Flute have not the C♮ Key.

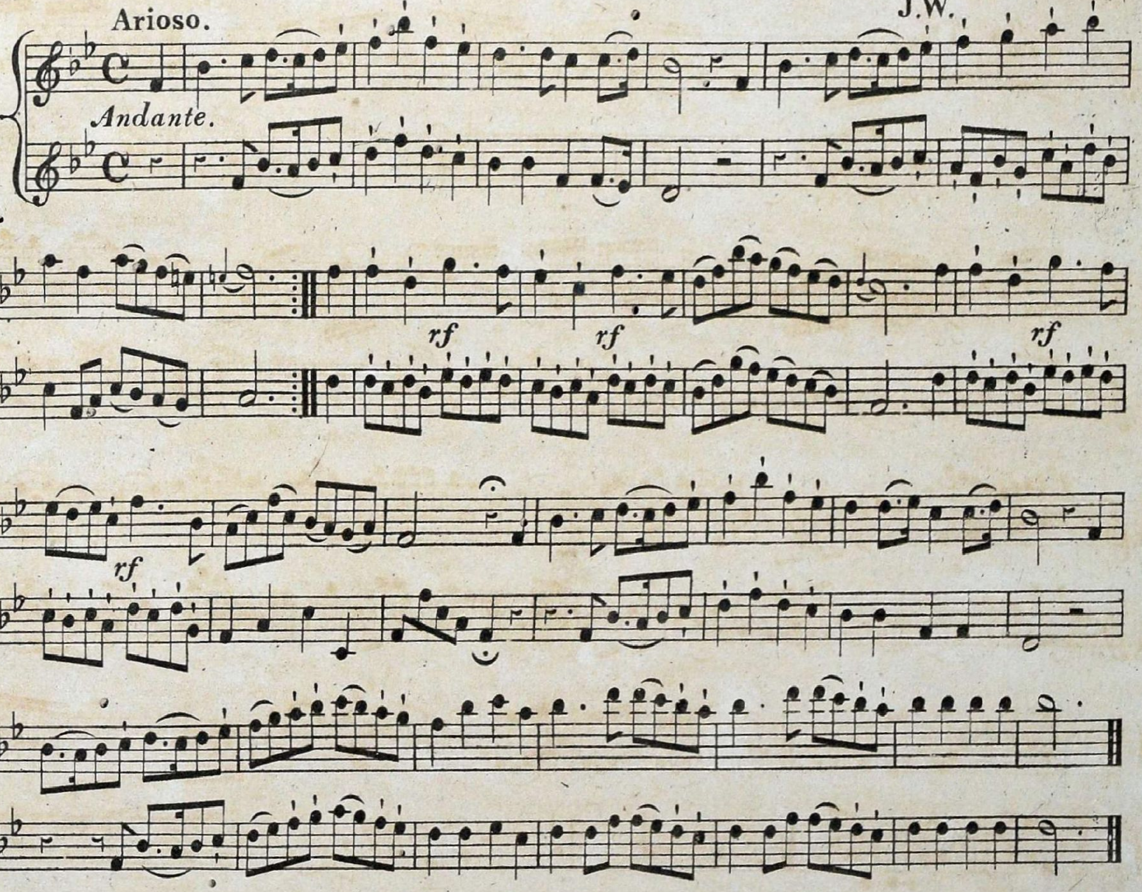
We are now, Tyro, going into two Flats, called the Key of B♭, or Major of B♭. The foregoing Key had only one Flat in the Clef, which fell on B; but now, if you refer to the Clef, you will find an additional Flat, which falls on E; you must, therefore, play every E Flat, as well as the B Flat; which E♭ is made by stopping the six holes of your Flute, and pressing the D♯ (or E♭) Key with the little finger of your Right Hand. This serves for the lower E♭ and its Octave; but for the highest E♭, refer to the Chromatic Scale.

Major of B Flat, B♭, and E♭, in the Clef.

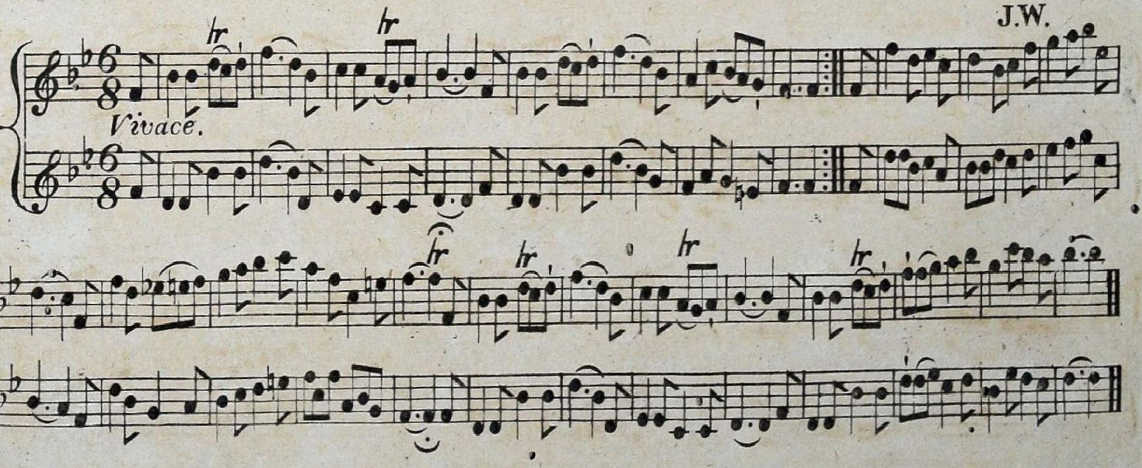
PRELUDIO.

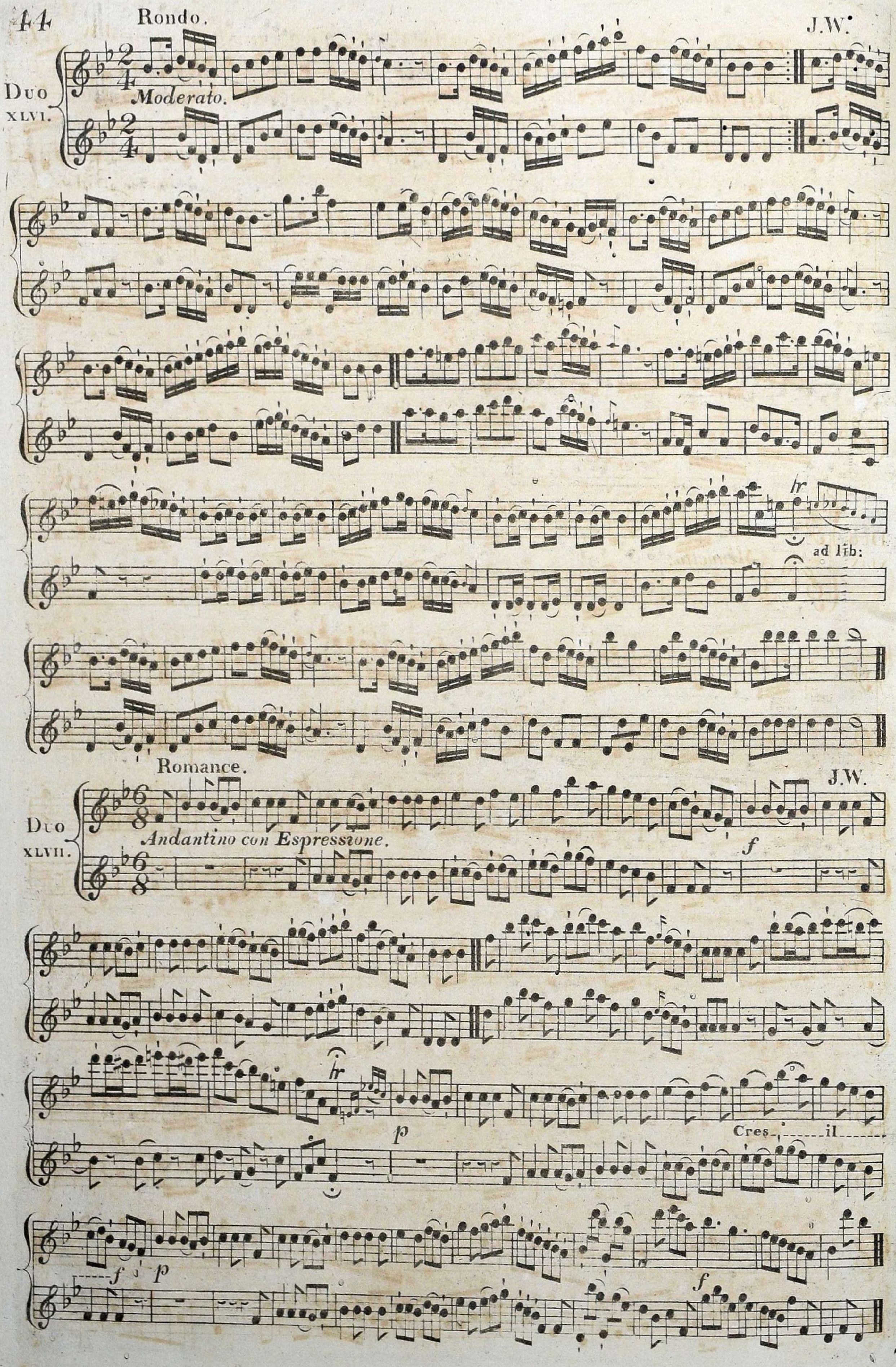


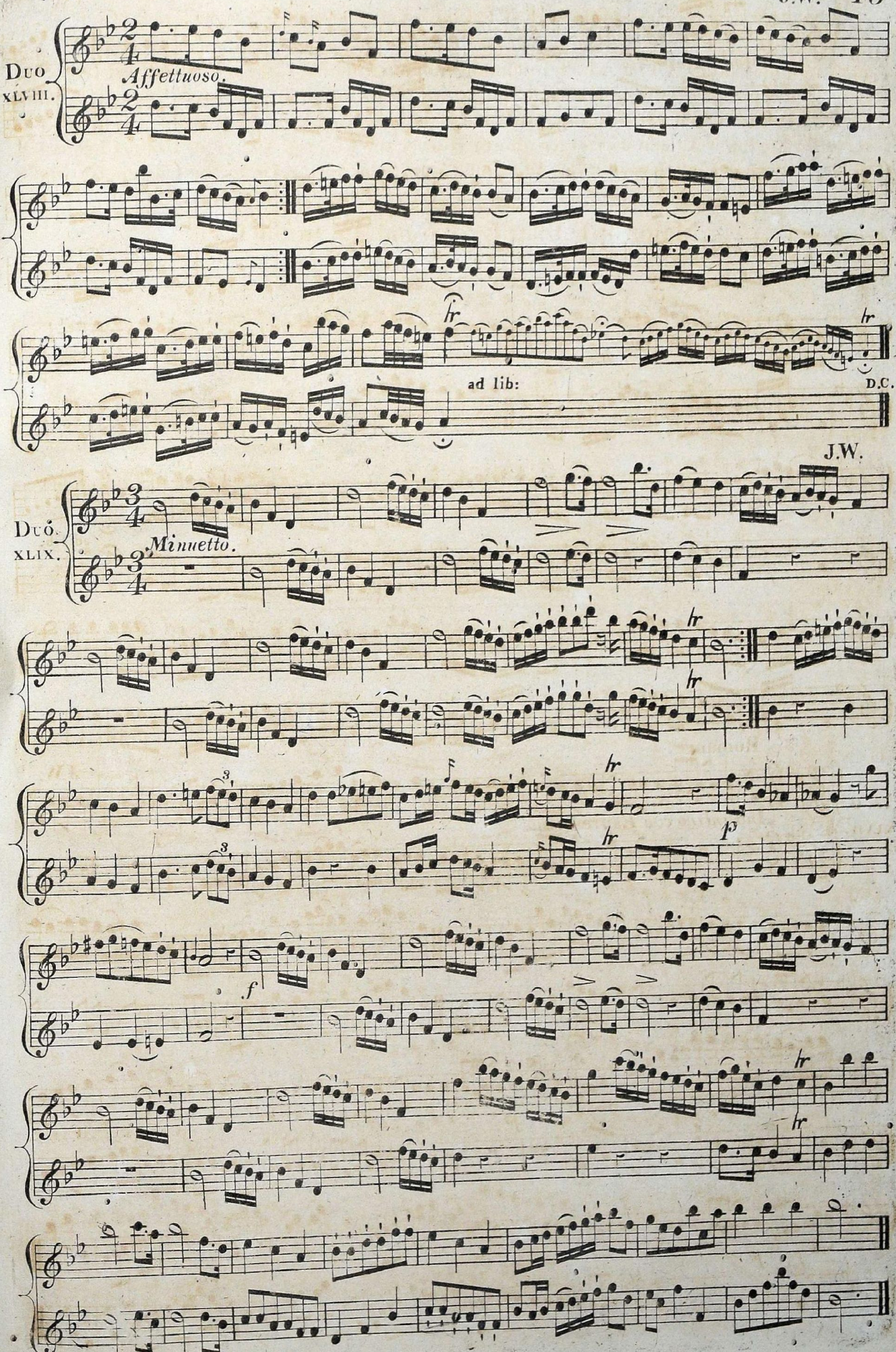
Duo XLIV.



Duo XLV.



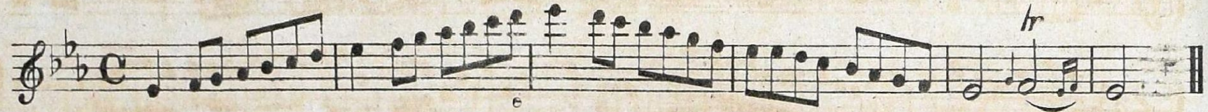

Rondo.
J.W.
Duo
XLVI.
Moderato.
ad lib:
Romance.
J.W.
Duo
XLVII.
Andantino con Espressione.
f
p
Cres
il
f
p
f


Duo
XLVIII.
Affettuoso.
ad lib:
D.C.
J.W.
Duo.
XLIX.
Minuetto.
p
f

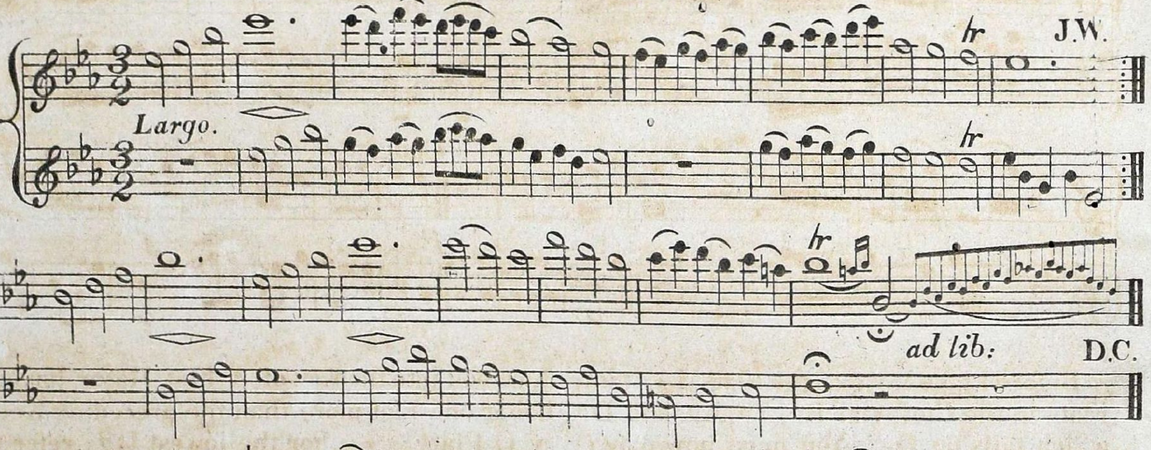
You are now going into the Key of E Flat. I recommend you to look in the Clef, where you will find B♭, E♭, and A♭; which is one Flat more than you had in your last Key. You must now play every A Flat, which is done by stopping the first, second, and third holes of your Flute, pressing at the same time the A♭ Key with the little finger of your left hand, which Key is situated between the third and fourth holes of your Instrument. This will serve for the lower A♭ and its Octave above: But for the highest A♭, refer to the Chromatic Scale. If your Flute have not the Additional Keys, you must refer to the Chromatic Scale for every A♭.

Major of E Flat, B♭, E♭, and A♭, in the Clef.

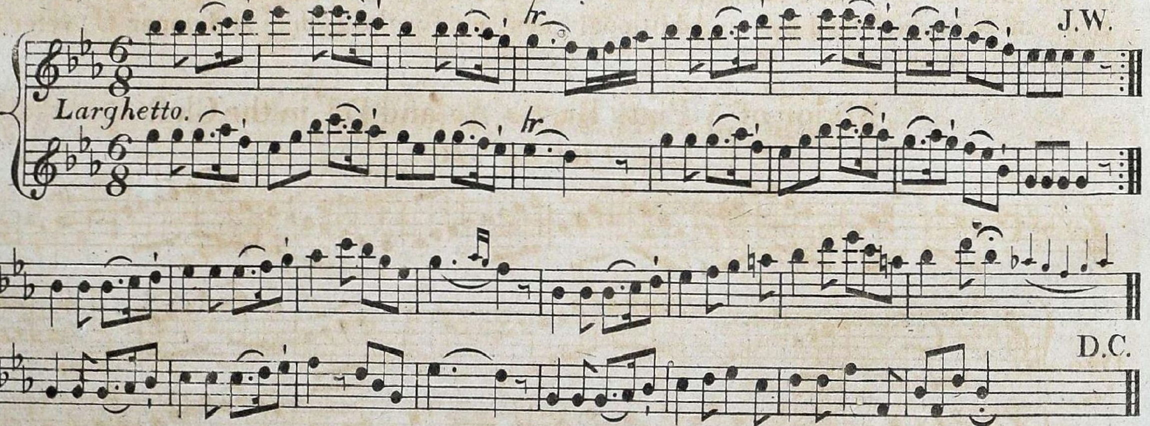
PRELUDIO.



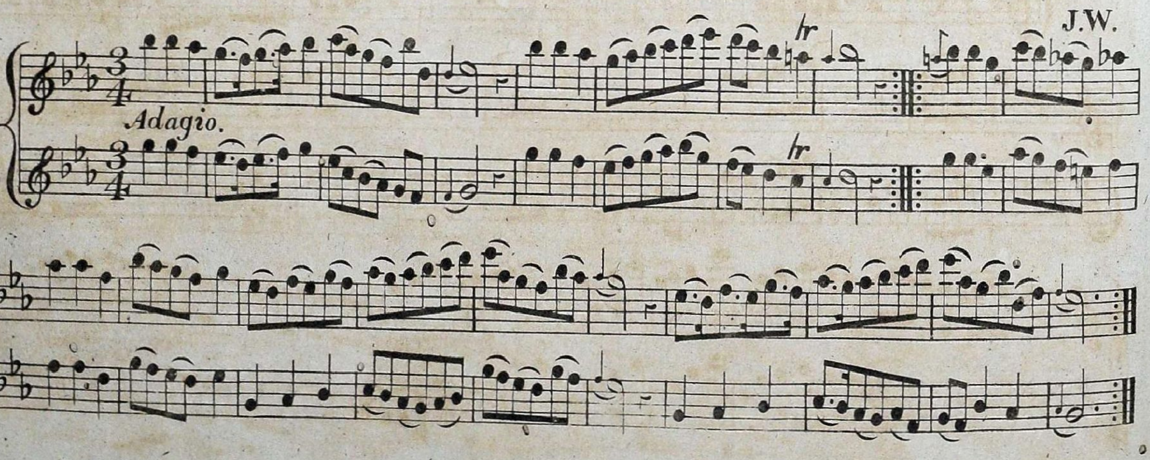
Duo L. 1816.



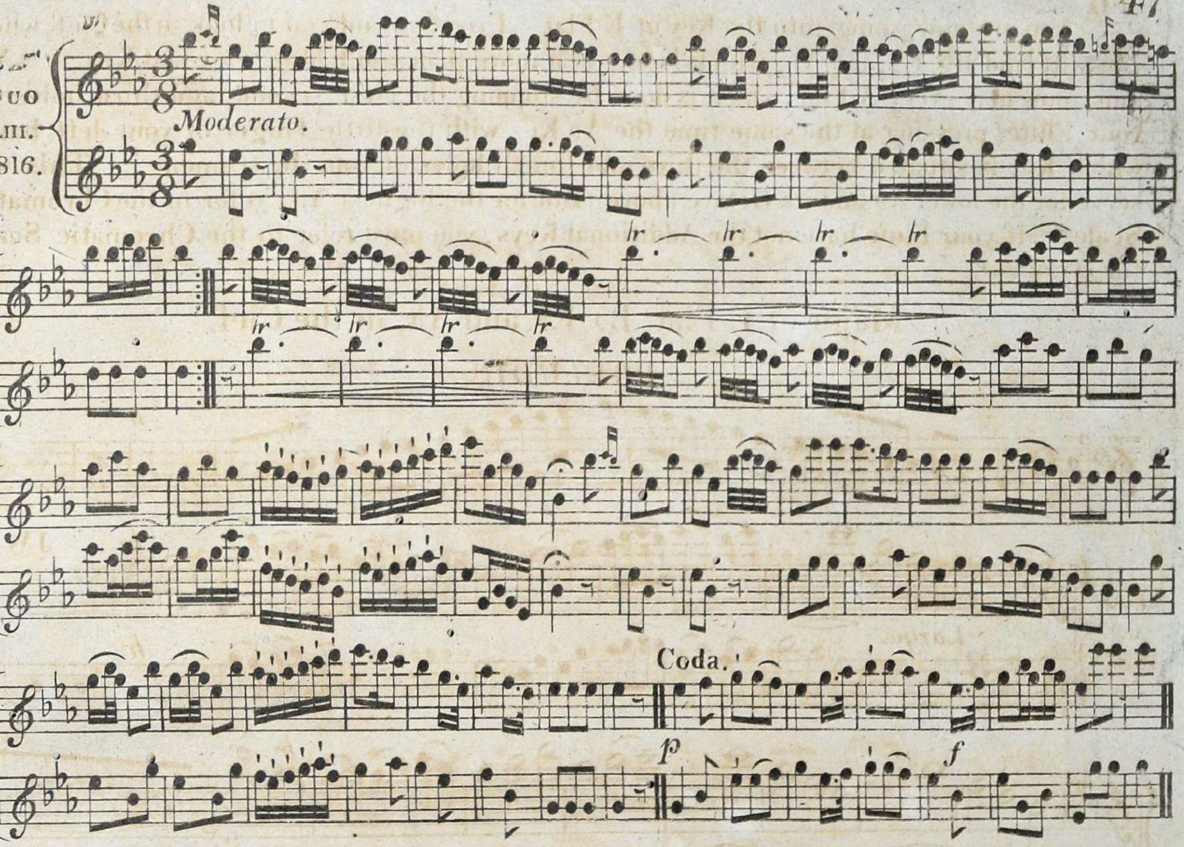
Duo LI. 1811.



Duo LII.



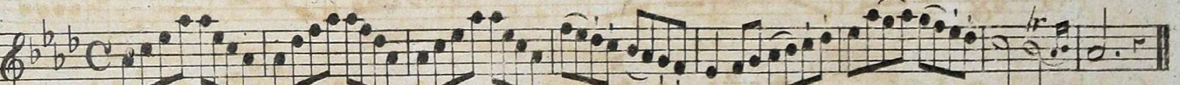
Duo LIII. 1816.



Before I take leave of the Flats, I will introduce you into the Key of A Flat Major, having four Flats in the Clef, viz: B♭, E♭, A♭, and D♭; being one Flat more than the preceding Key, and which falls on D. You must now play every D Flat. For the lowest D♭, refer to the Scale of Notes affected by the Additional Keys; and for the middle and upper D, refer to the Chromatic Scale.

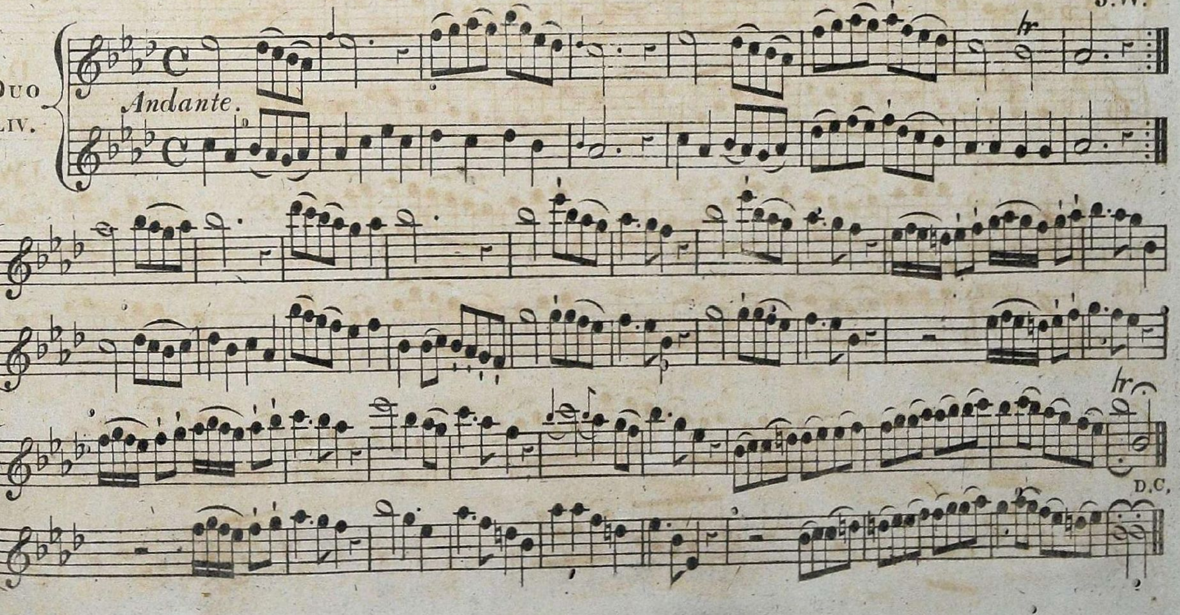
Major of A Flat. B♭, E♭, A♭, and D♭, in the Clef.

PRELUDIO.



J.W.

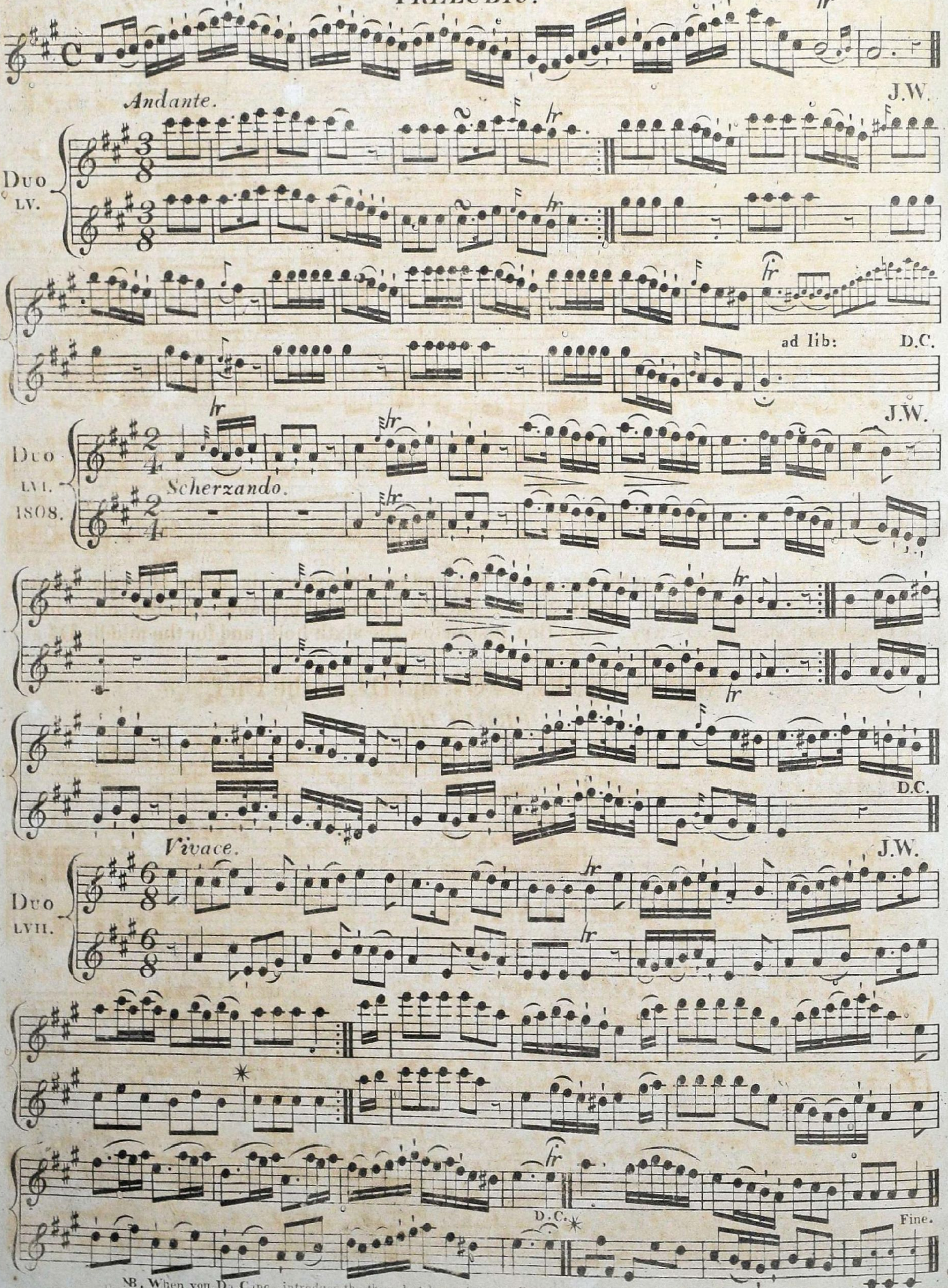
Duo LIV.



As I presume the learner is well acquainted with two Sharps (being the first key he learnt) he has only to refer to the Clef, where he will find G marked Sharp; which is fingered by stopping the first, second, and third holes, pressing at the same time the G♯ Key with the little finger of the left hand. For a one keyed Flute, refer to the Chromatic Scale for G Sharp.

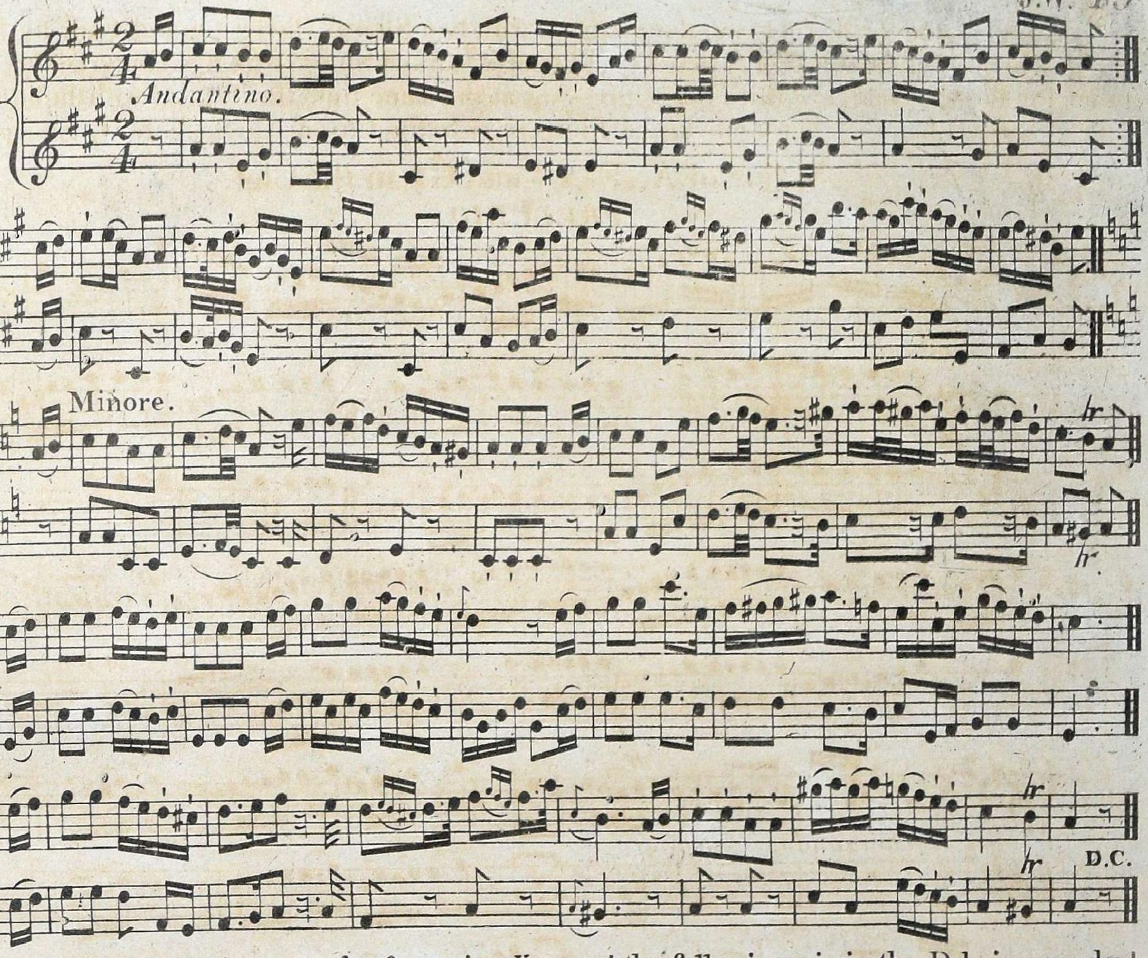
Major of A. F♯, C♯ and G♯, in the Clef.

PRELUDIO.



NB. When you Da Capo, introduce the three last bars after the Star in the second line, which finishes the Piece.

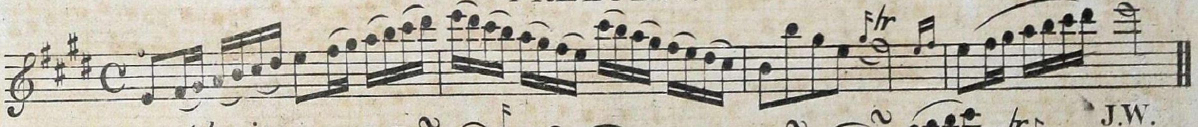
Duo LVIII.



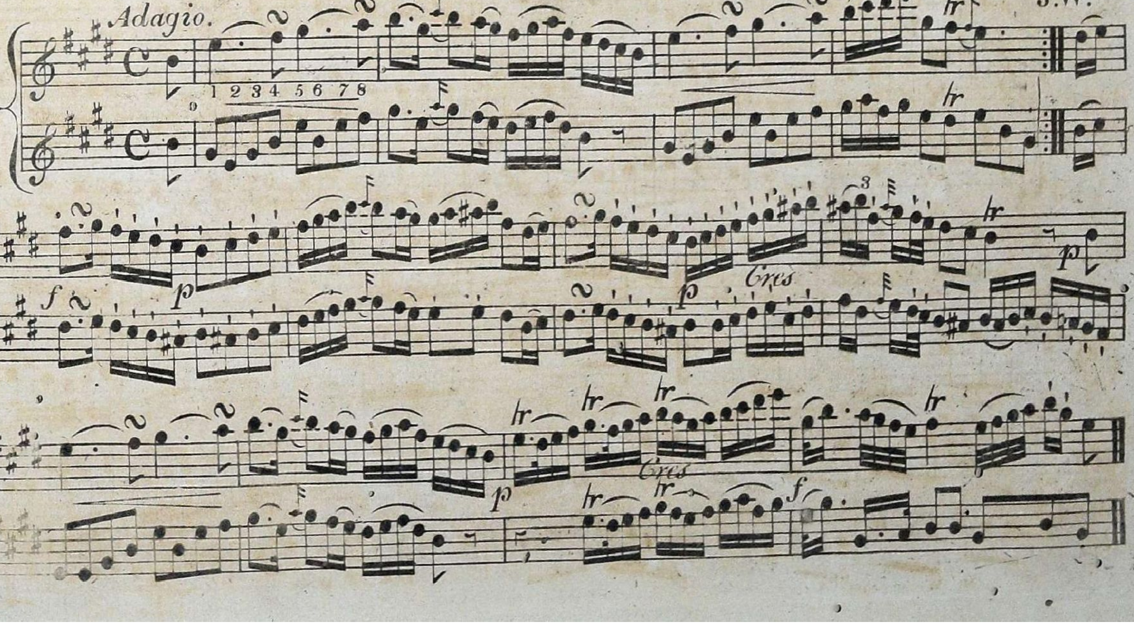
The difference between the foregoing Key and the following, is in the D being marked Sharp in the Clef; which is made by stopping the six holes, and pressing with the little finger of the right hand the D♯ Key, being that just below the sixth hole; and for the middle D♯ and upper one, refer to the Chromatic Scale.

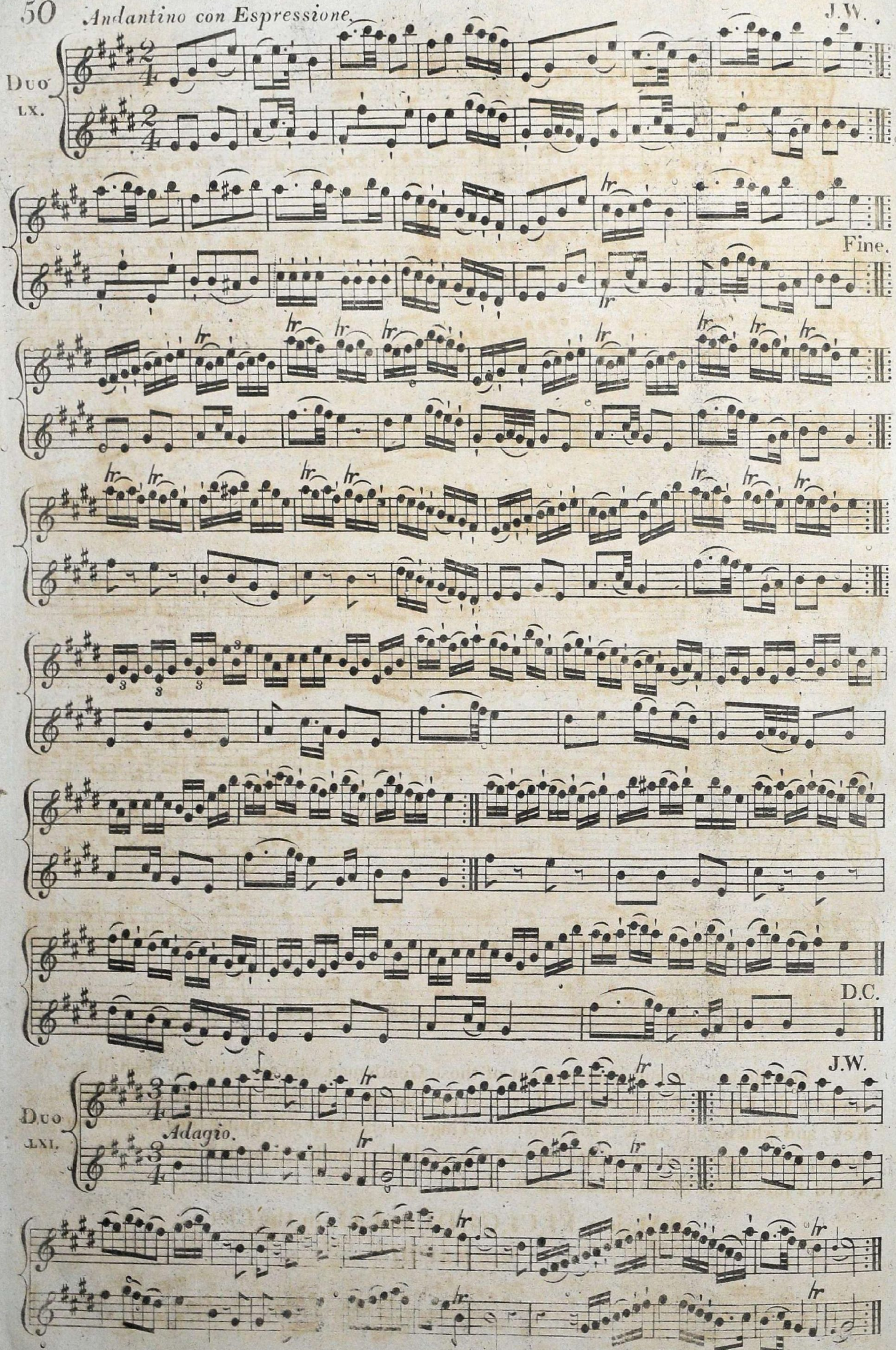
Major of E. F♯, C♯, G♯, and D♯, in the Clef.

PRELUDIO.

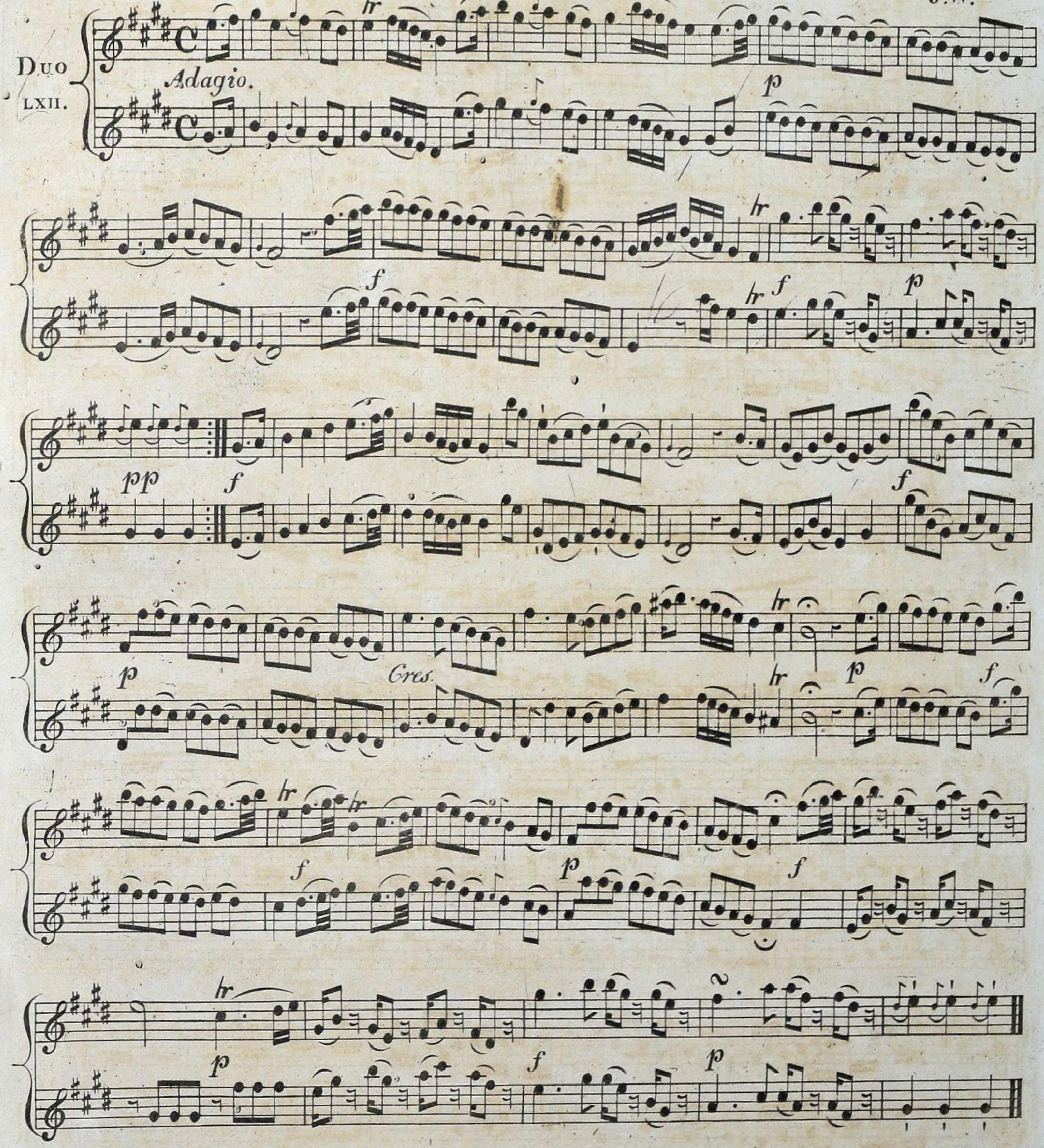


Duo LIX. 1810.




Andantino con Espressione.
J.W.
Duo
LX.
Fine.
D.C.
J.W.
Duo
LXI.
Adagio.

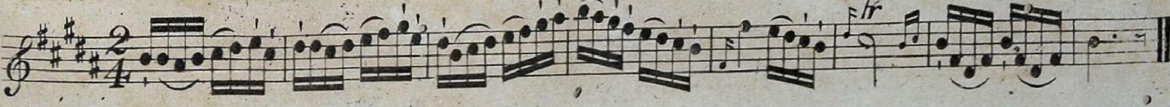
J.W.

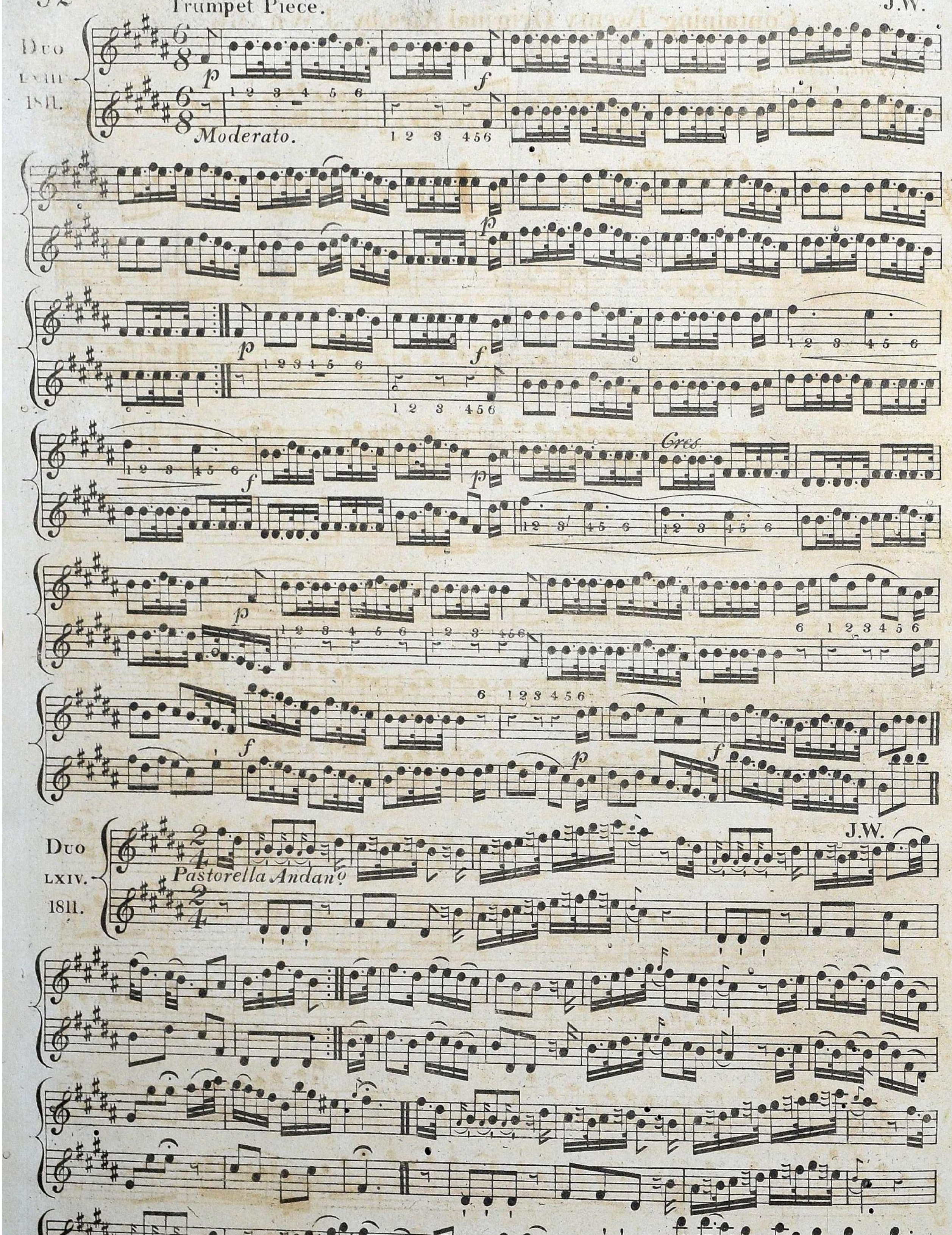


For the benefit and improvement of those Gentlemen who are studious, I shall now introduce the Key of B Major, five Sharps in the Clef; which is one more than in the preceding Key, and which falls on A. You must now finger every A♯, by stopping the first and second holes, pressing at the same time the A♯ Key with the thumb of your left hand. For a one keyed Flute, refer to the Chromatic Scale.

B Major, F♯, C♯, G♯, D♯, and A♯, in the Clef.

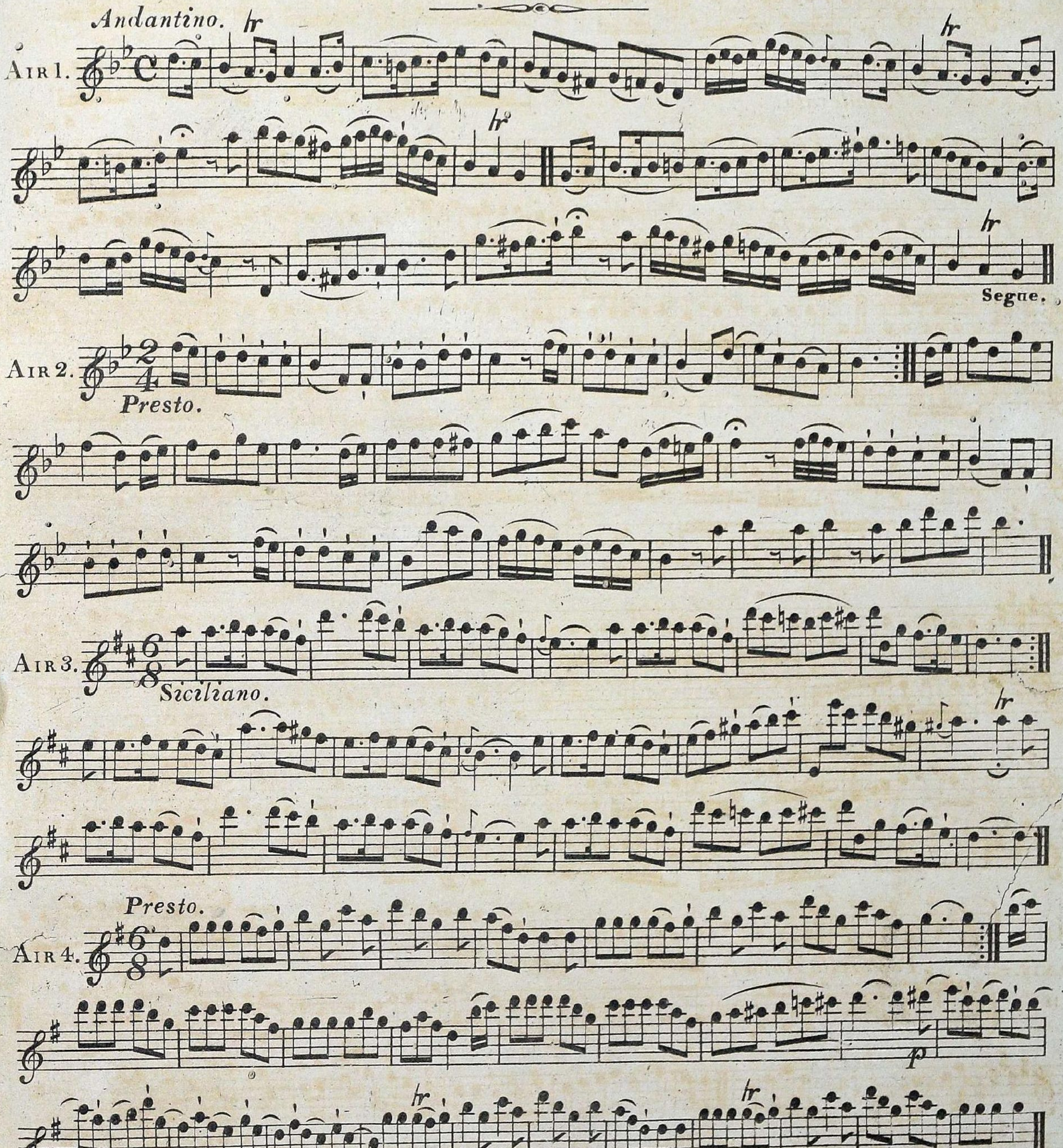
PRELUDIO.

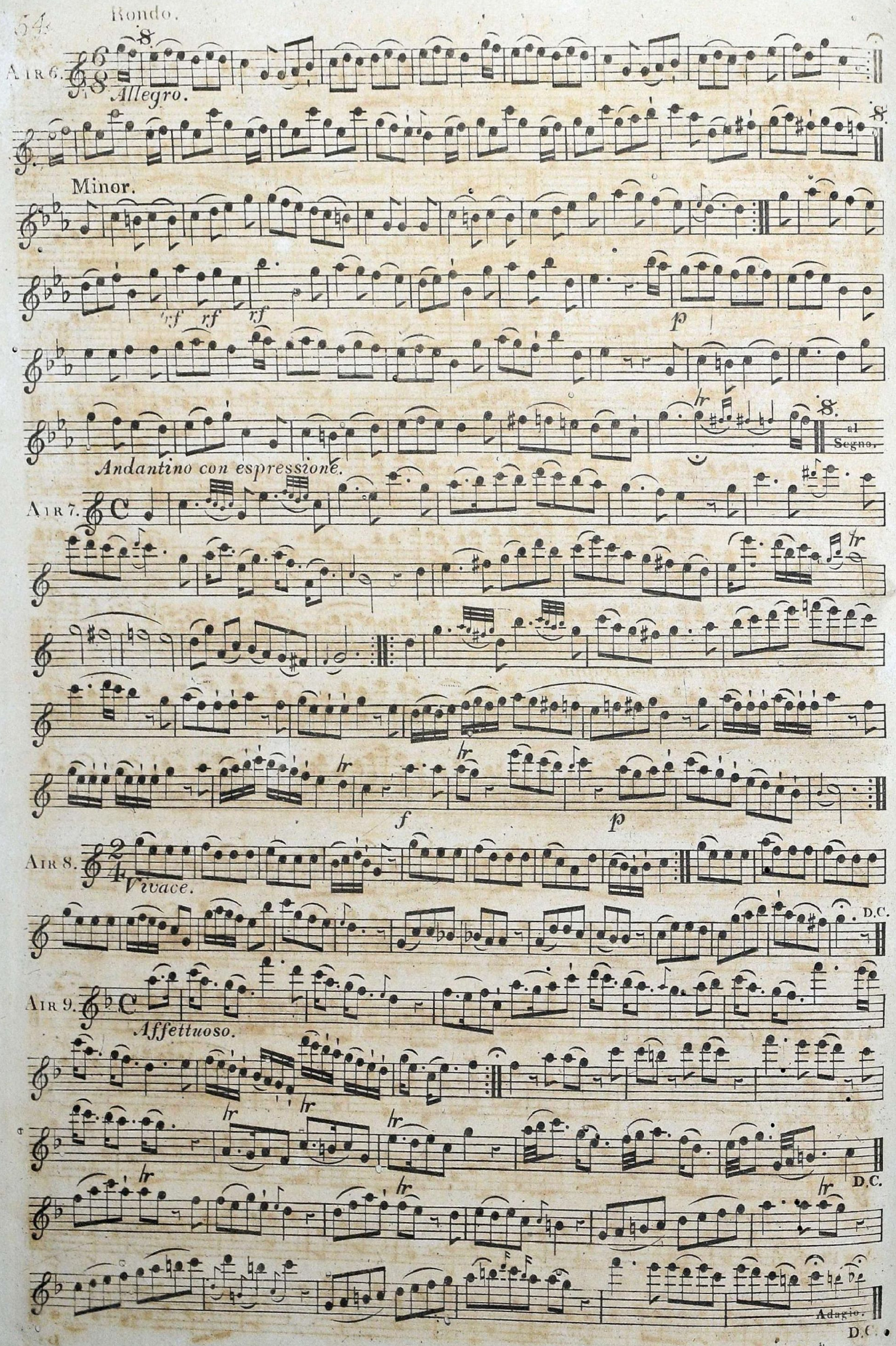


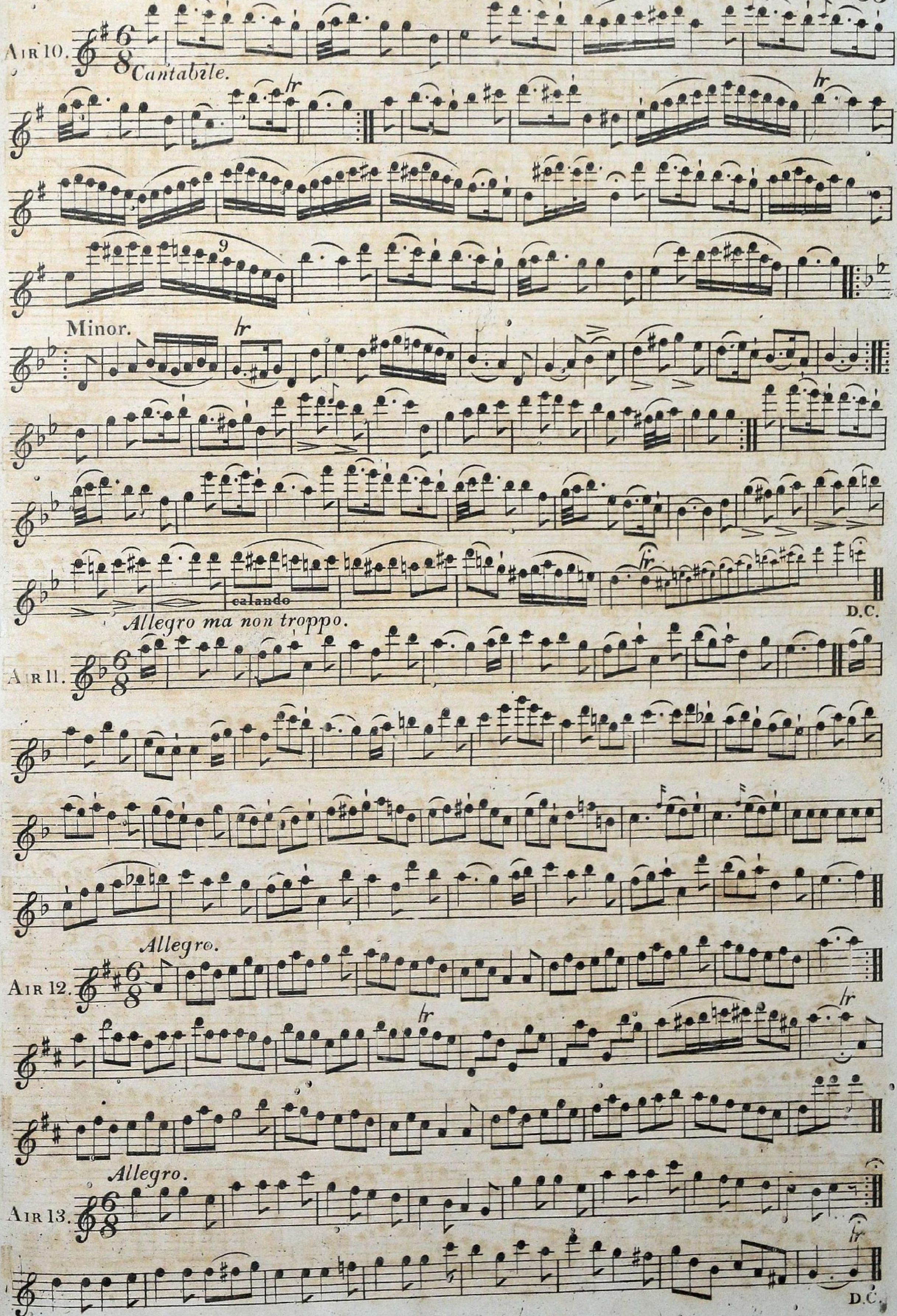

Trumpet Piece.
J.W.
Duo
LXIII.
1811.
p
f
Moderato.
1 2 3 4 5 6
1 2 3 456
Cres
6 1 2 3 4 5 6
Duo
LXIV.
1811.
Pastorella Andan^te
J.W.

SUPPLEMENT.

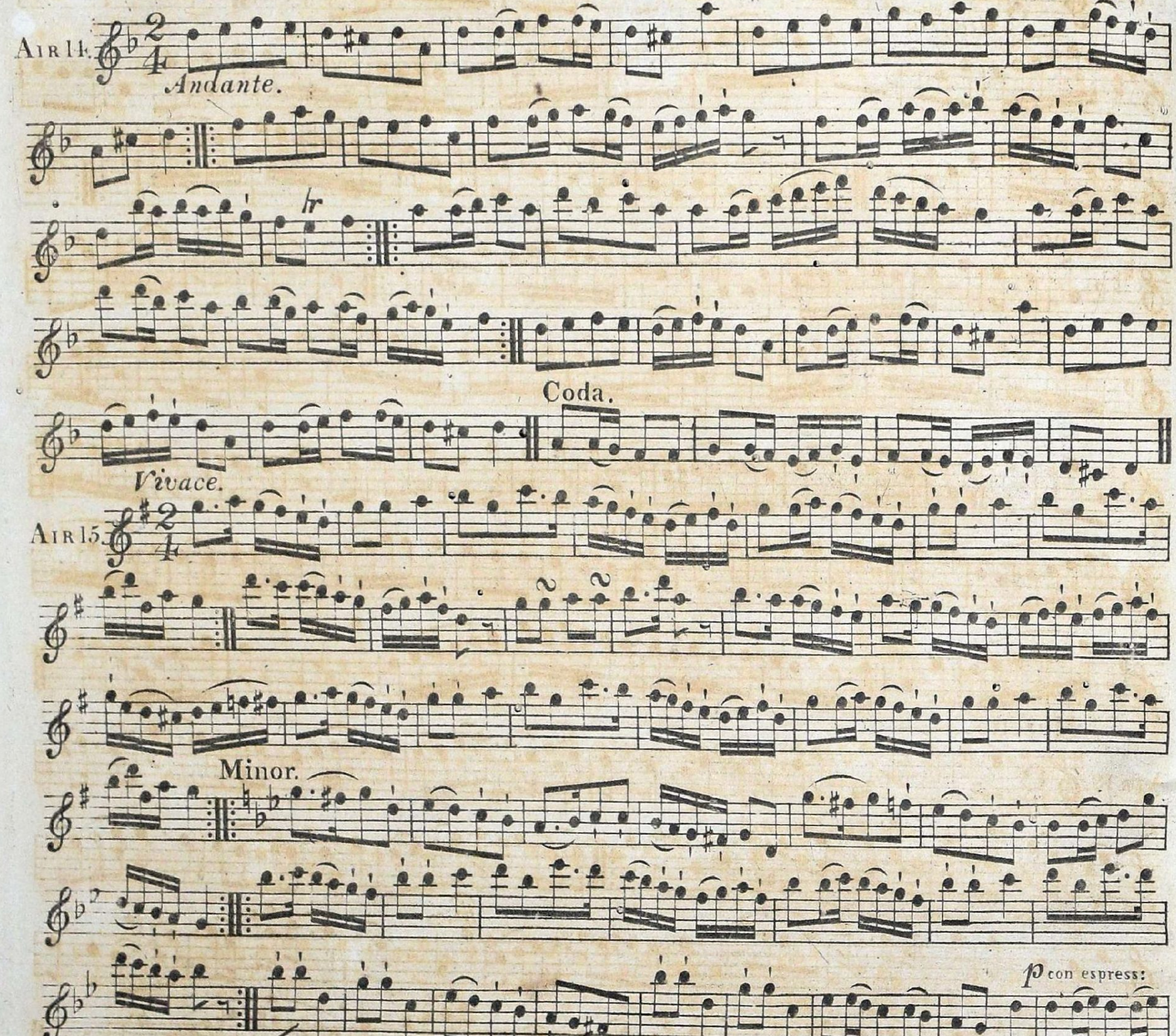
Containing Twenty Original Airs, by J. WRAGG.

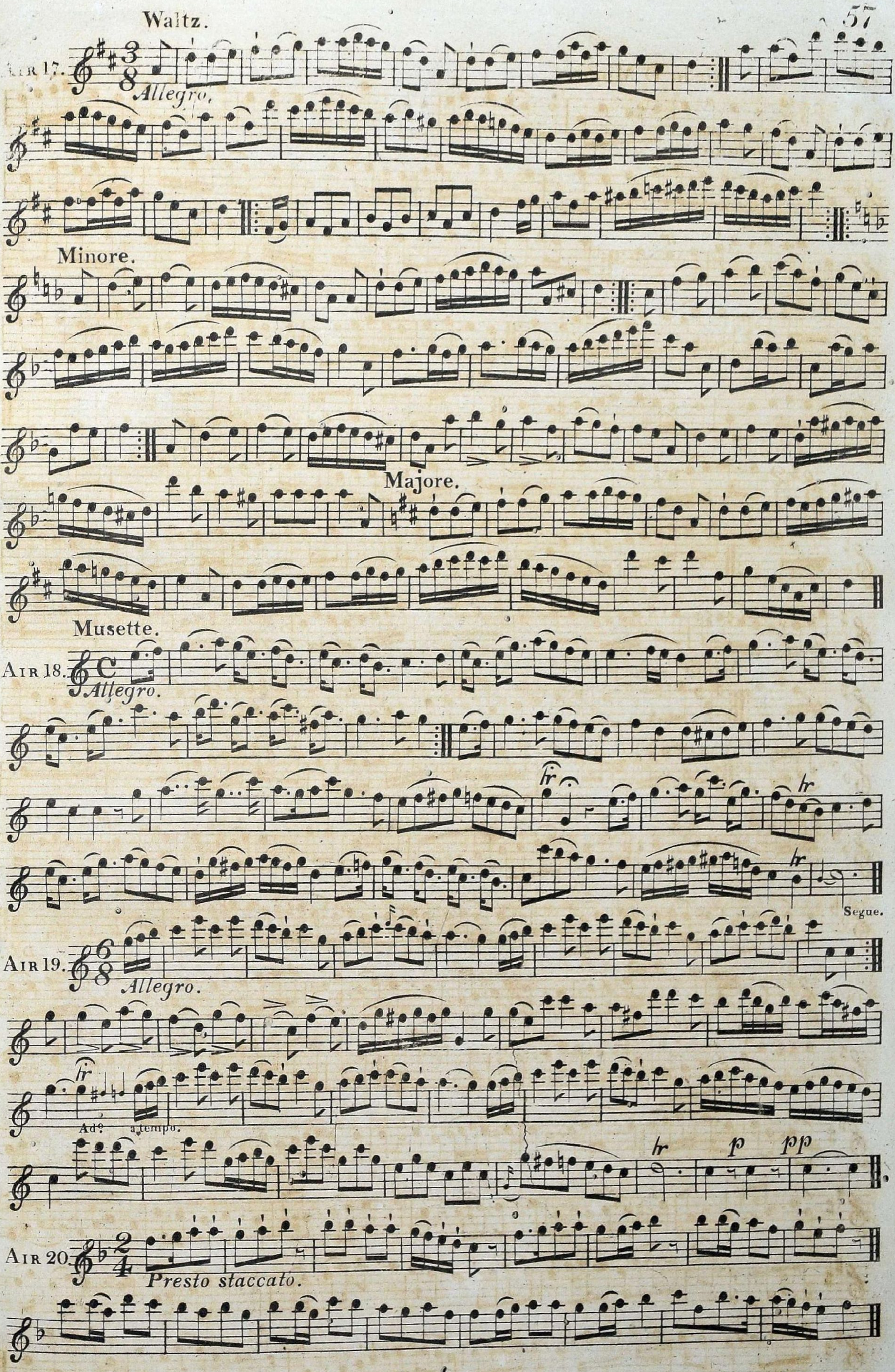



Rondo.
Air 6.
Allegro.
Minor.
rf
rf
rf
p
al Segno.
Andantino con espressione.
Air 7.
f
p
Air 8.
Vivace.
D.C.
Air 9.
Affettuoso.
D.C.
Adagio.
D.C.


Romance.
Air 10.
Cantabile.
Minor.
calando
D.C.
Allegro ma non troppo.
Air 11.
Allegro.
Air 12.
Allegro.
Air 13.
D.C.

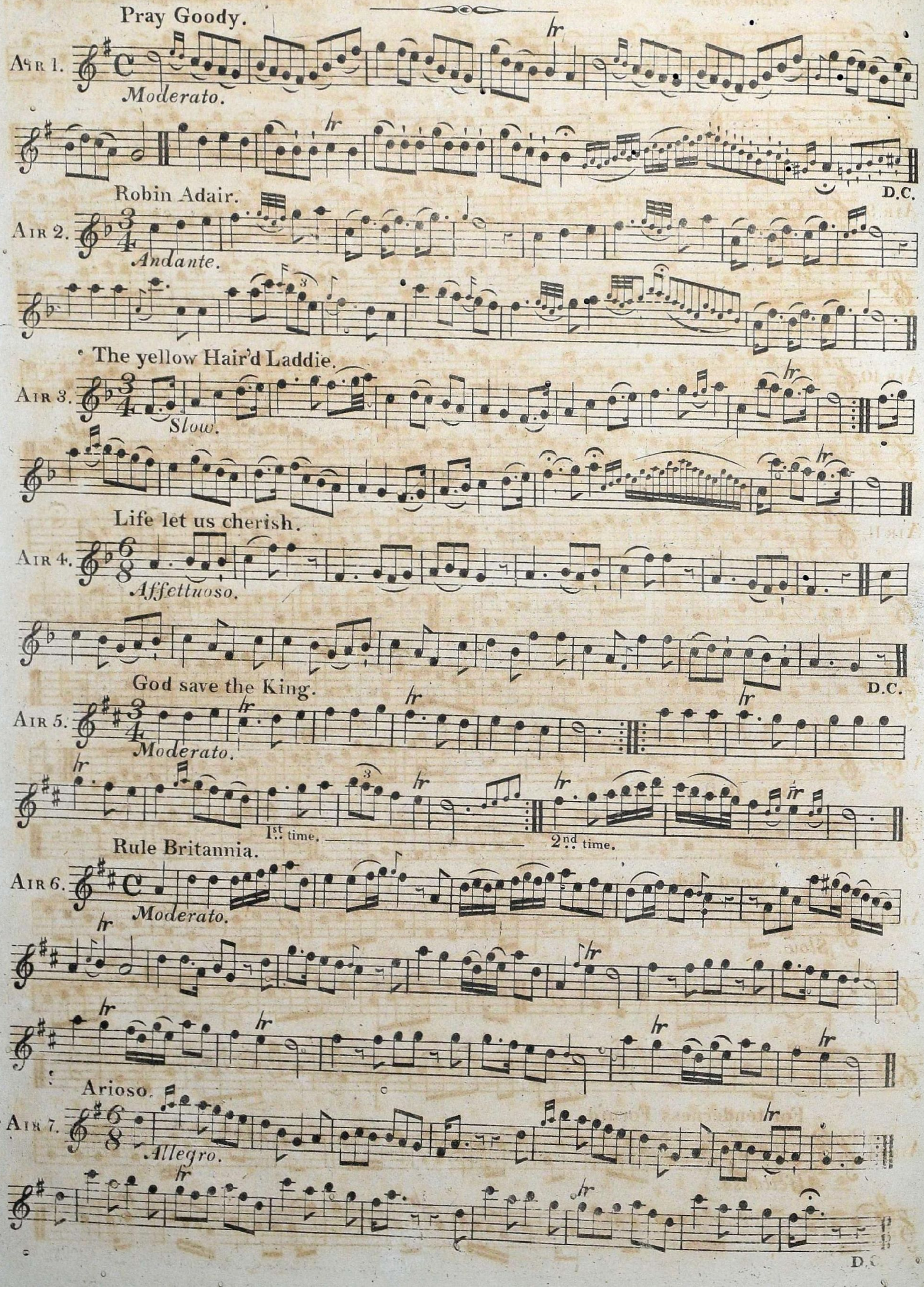
New Air in D Minor.

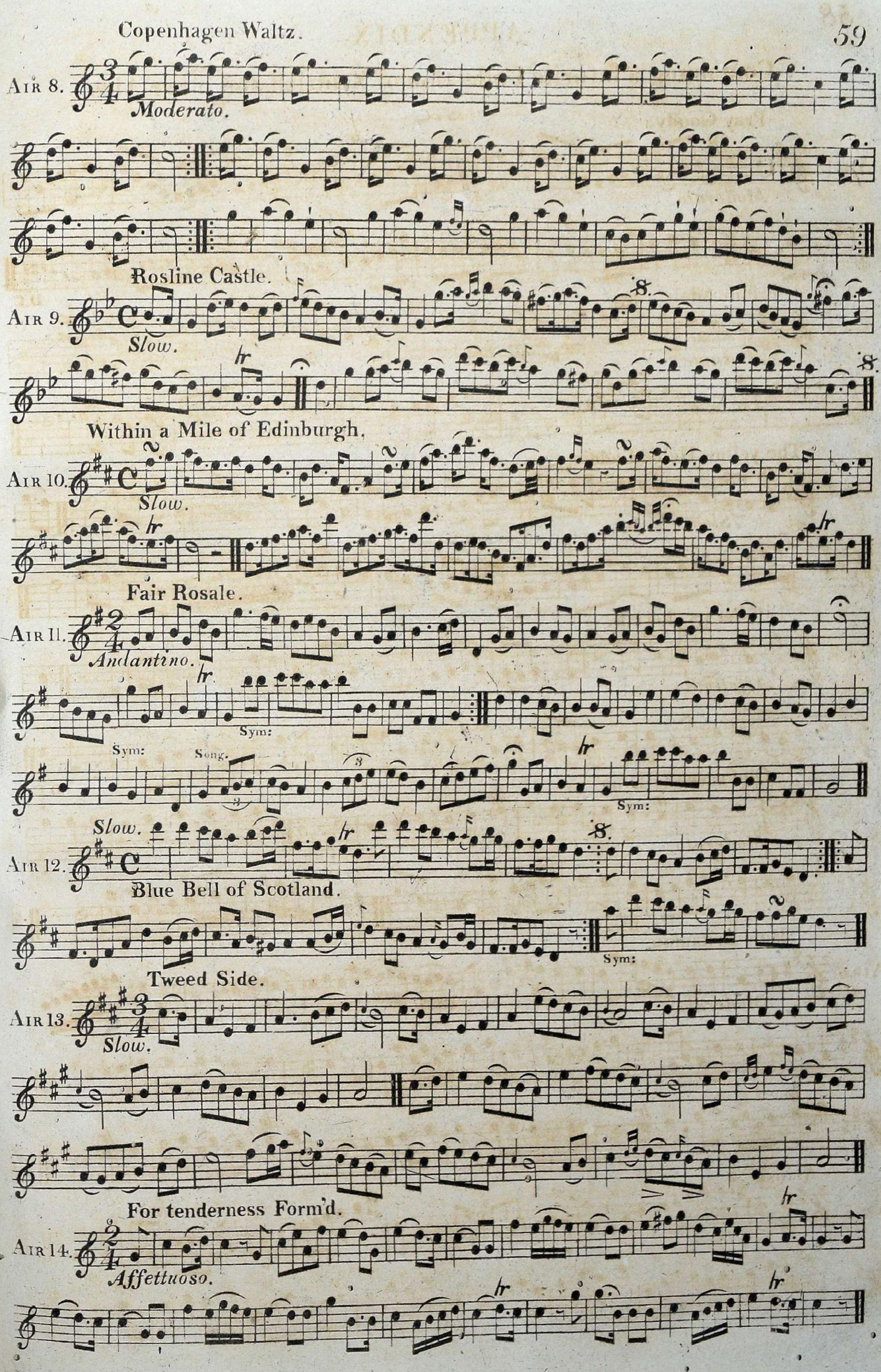


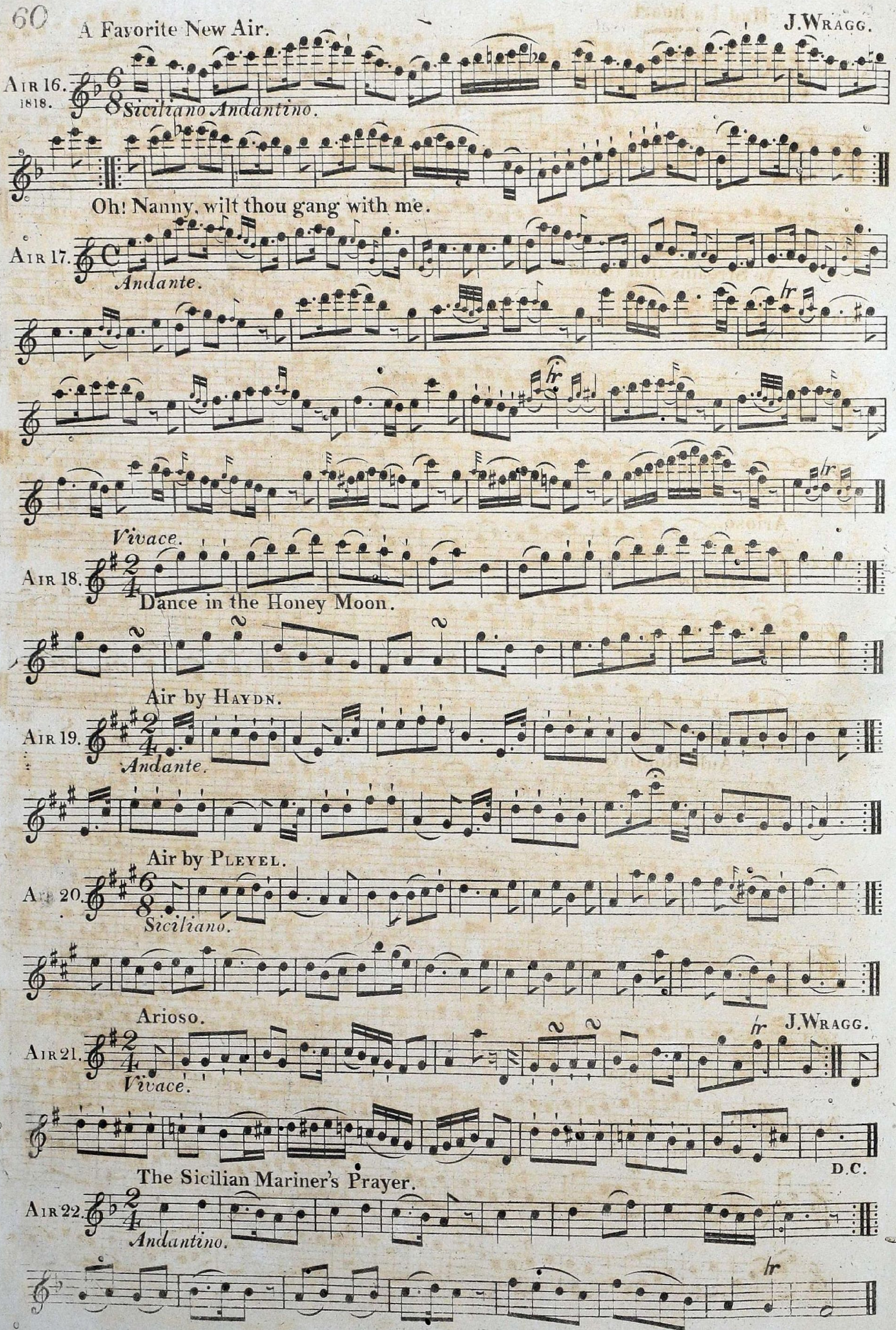

Waltz.
Air 17.
Allegro.
Minore.
Majore.
Musette.
Air 18.
Allegro.
Segue.
Air 19.
Allegro.
Adº.
a tempo.
p
pp
Air 20.
Presto staccato.

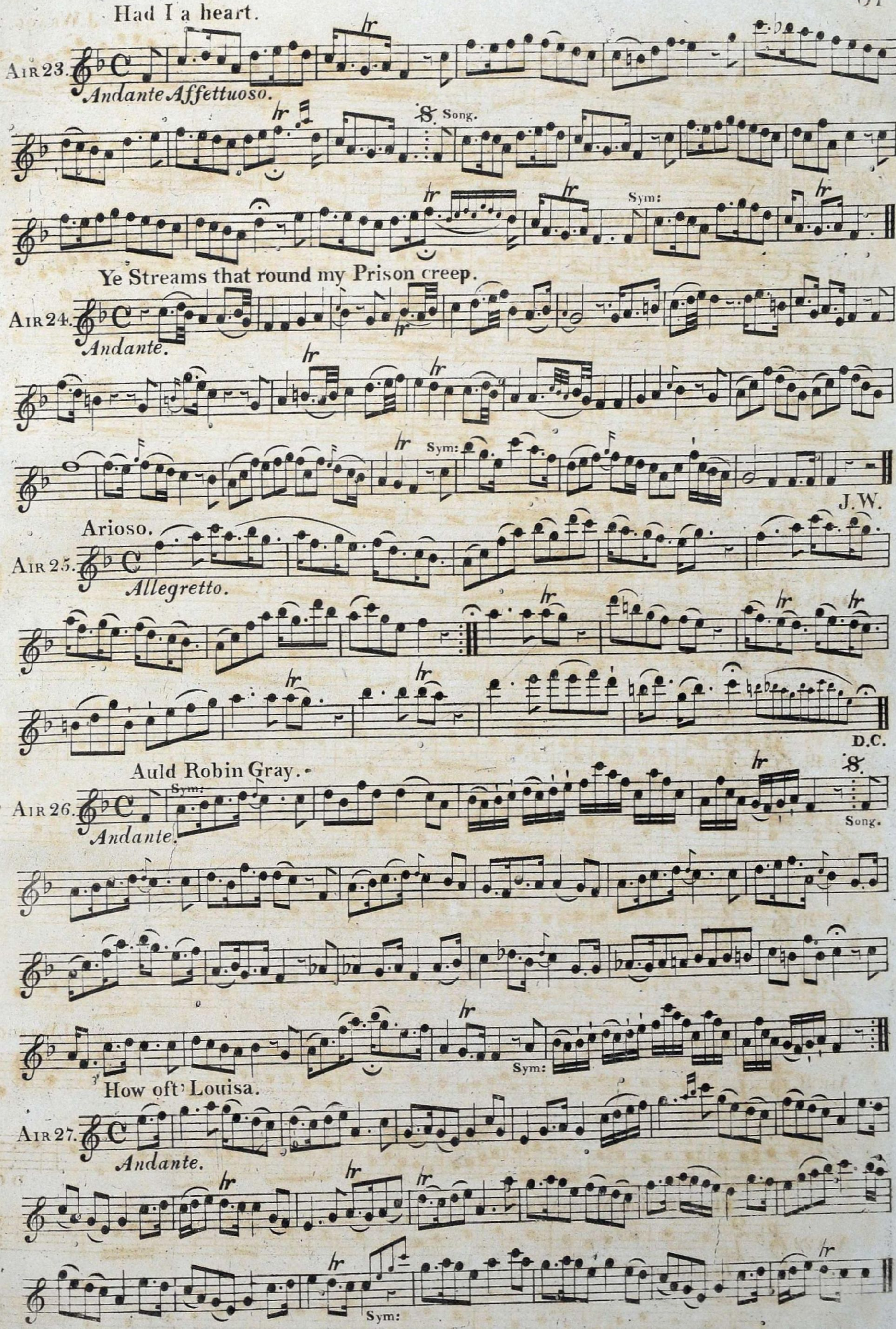
APPENDIX.

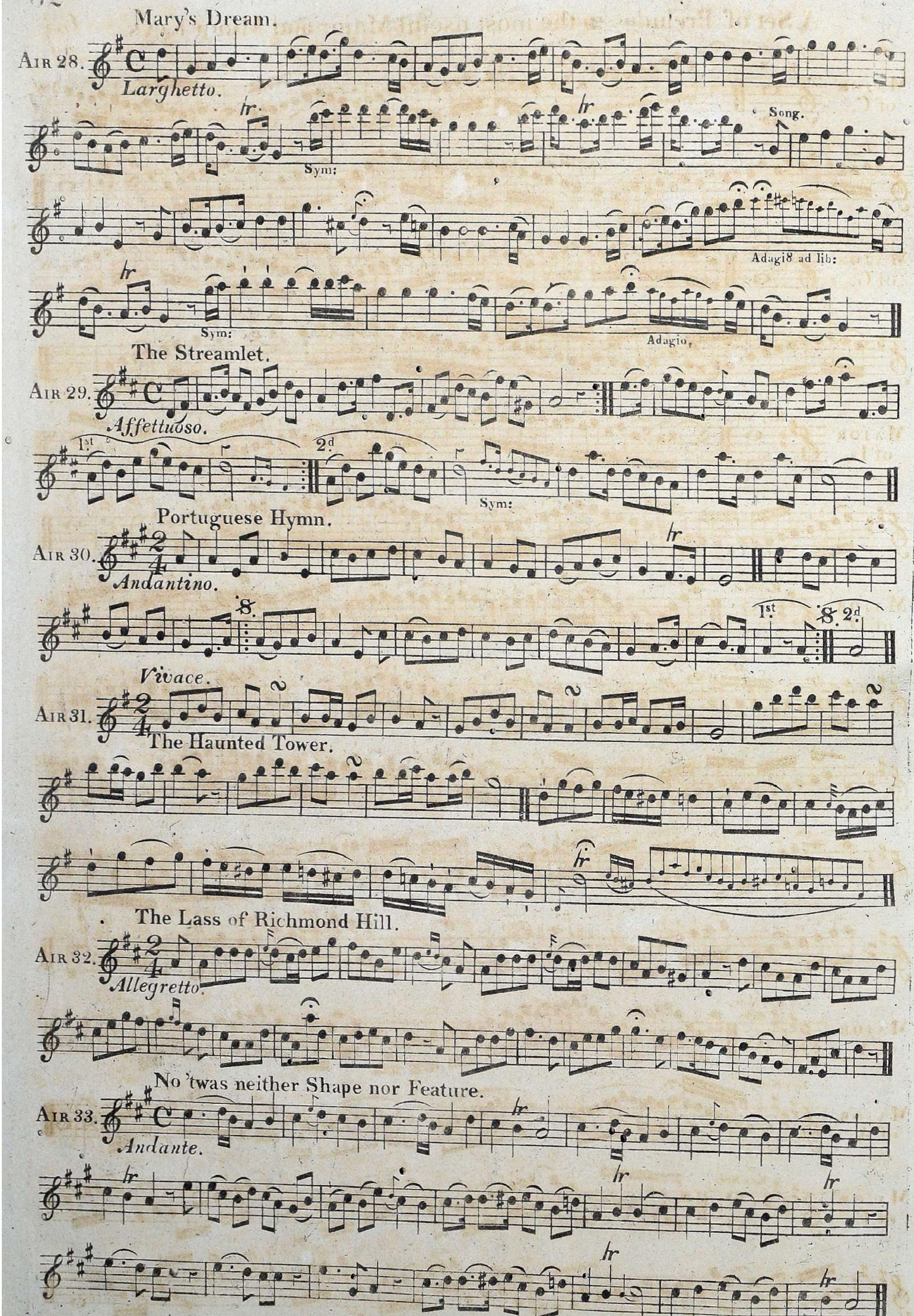
Containing a favorite Collection of Scottish and other Airs.



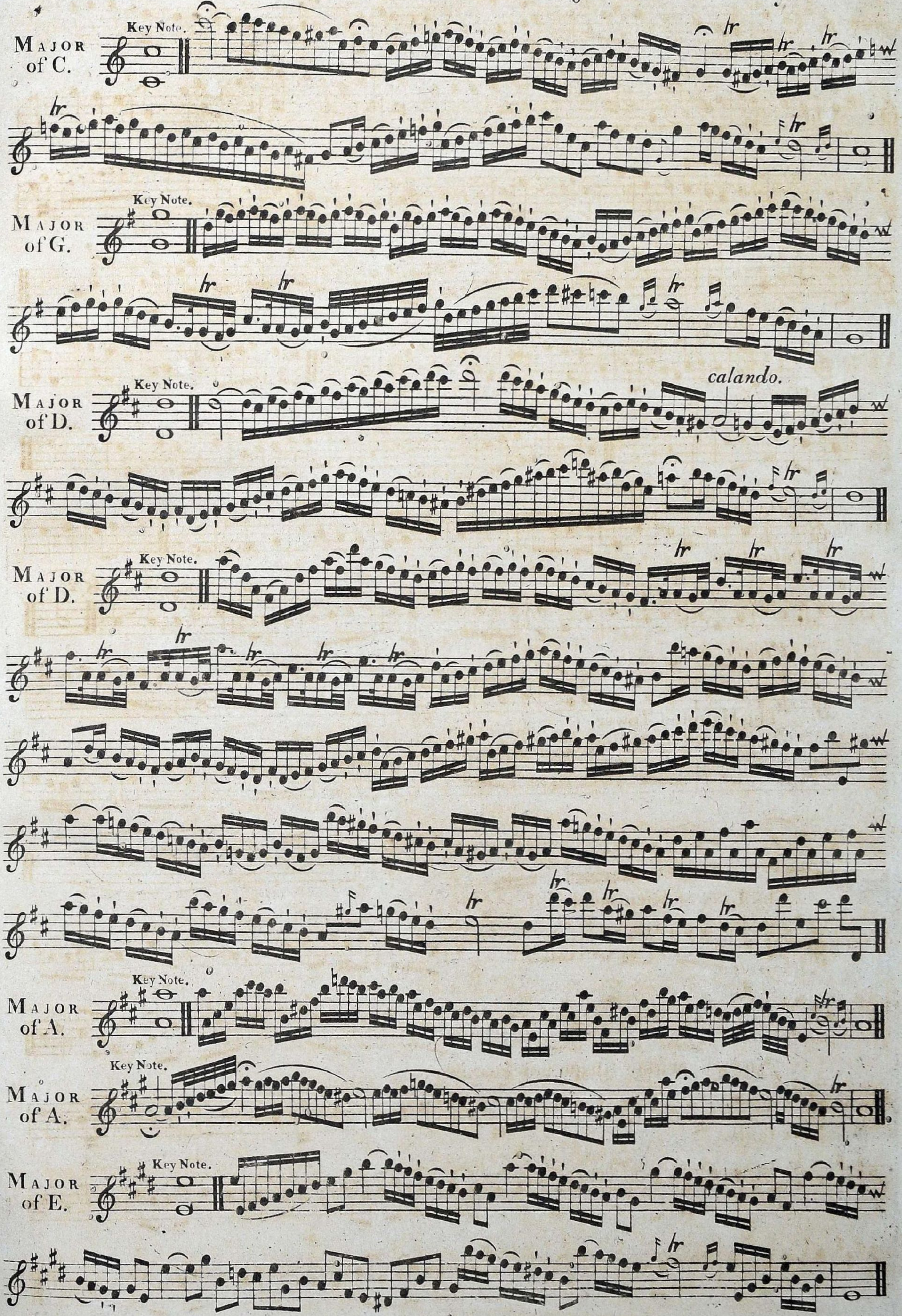

Copenhagen Waltz.
Air 8.
Moderato.
Rosline Castle.
Air 9.
Slow.
Within a Mile of Edinburgh.
Air 10.
Slow.
Fair Rosale.
Air 11.
Andantino.
Sym:
Sym:
Song.
Sym:
Slow.
Air 12.
Blue Bell of Scotland.
Sym:
Tweed Side.
Air 13.
Slow.
For tenderness Form'd.
Air 14.
Affettuoso.

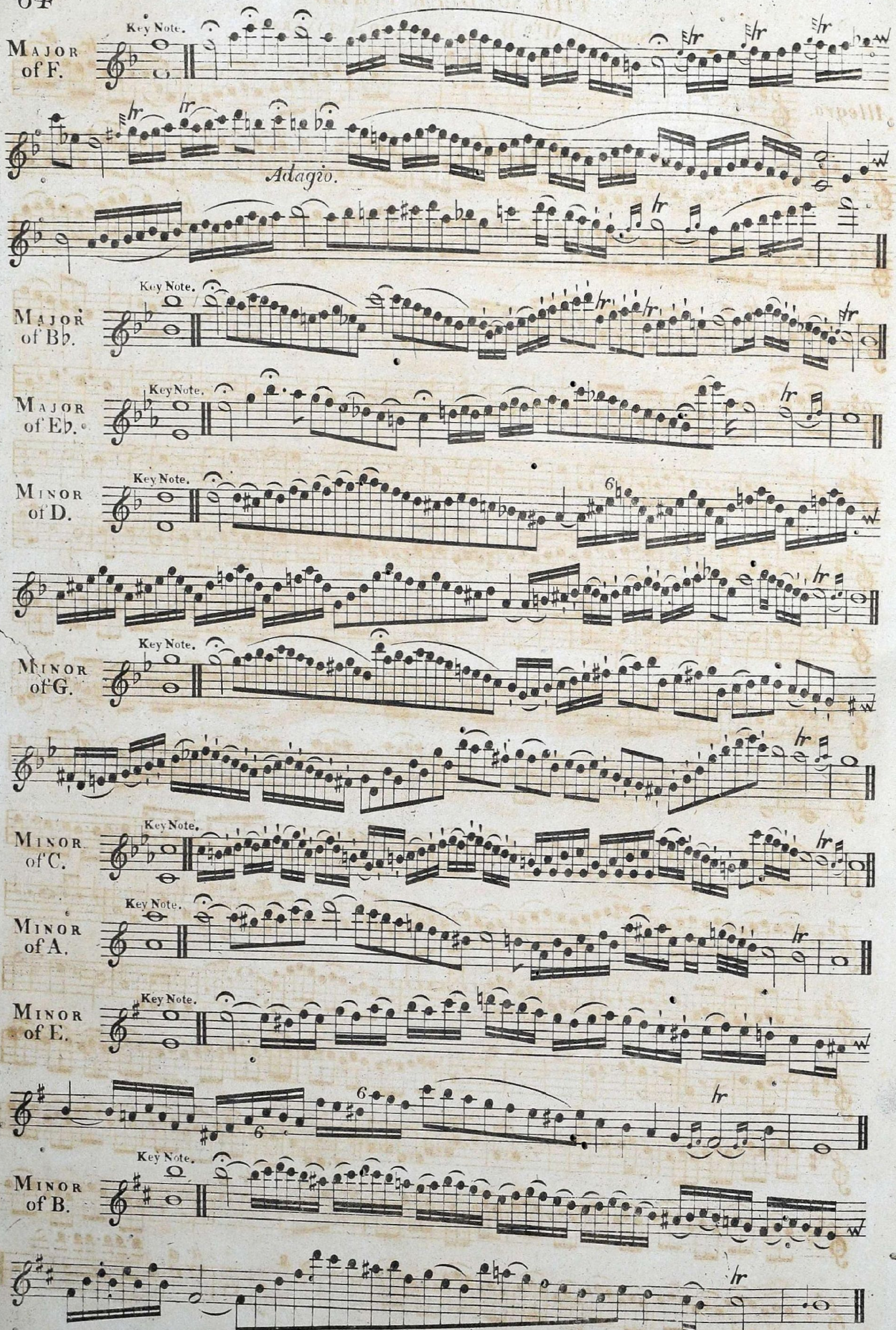

A Favorite New Air.
J. Wragg.
Air 16.
1818.
Siciliano Andantino.
Oh! Nanny, wilt thou gang with me.
Air 17.
Andante.
Vivace.
Air 18.
Dance in the Honey Moon.
Air by Haydn.
Air 19.
Andante.
Air by Pleyel.
Air 20.
Siciliano.
Arioso.
J. Wragg.
Air 21.
Vivace.
D.C.
The Sicilian Mariner's Prayer.
Air 22.
Andantino.


Had I a heart.
Air 23.
Andante Affettuoso.
Song.
Sym:
Ye Streams that round my Prison creep.
Air 24.
Andante.
Sym:
J.W.
Arioso.
Air 25.
Allegretto.
D.C.
Auld Robin Gray.
Air 26.
Sym:
Andante.
Song.
Sym:
How oft Louisa.
Air 27.
Andante.
Sym:


Mary's Dream.
AIR 28.
Larghetto.
Sym:
Song.
Adagio ad lib:
Sym:
Adagio.
The Streamlet.
AIR 29.
Affettuoso.
1st
2d
Sym:
Portuguese Hymn.
AIR 30.
Andantino.
1st
2d
Vivace.
AIR 31.
The Haunted Tower.
The Lass of Richmond Hill.
AIR 32.
Allegretto.
No 'twas neither Shape nor Feature.
AIR 33.
Andante.

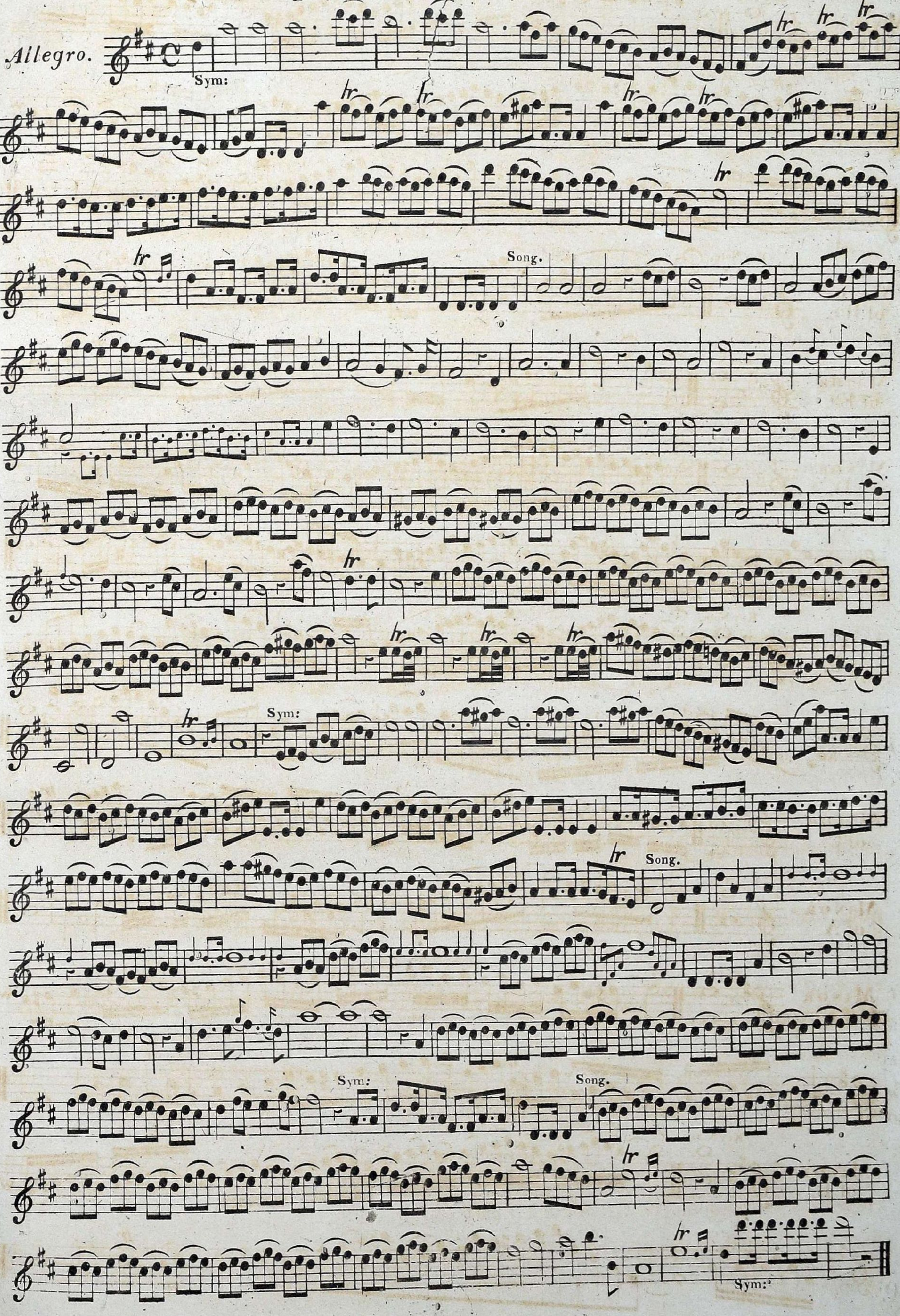
A Set of Preludes in the most useful Major and Minor Keys.




Major of F.
Key Note.
tr
Adagio.
Major of B♭.
Key Note.
Major of E♭.
Key Note.
Minor of D.
Key Note.
Minor of G.
Key Note.
Minor of C.
Key Note.
Minor of A.
Key Note.
Minor of E.
Key Note.
Minor of B.
Key Note.

THE SOLDIER TIRED.

Sung by Mrs. Billington, in Artaxerxes.



SECOND APPENDIX.

No notice having been taken in the foregoing Pages, of two of the finest Expressions of which the Flute is capable,—the present Proprietors and Publishers of the Work, with a view of rendering it as perfect as possible, have bestowed some pains in treating GLIDING and VIBRATION as their importance so justly deserved; and beg to present their observations to the Learner in the shape of a

SECOND APPENDIX.

to which they have added a few Select Airs, with Embellishments, and Variations, besides several Modulations and Passages, intended as Studies to shew the Powers and Capabilities of the Instrument; and which, from their peculiarity of style and Composition, are strongly recommended to every Pupil as excellent practices.

GLIDING

is that delightful Expression so much practised by the generality of Performers on the Violin, and which from its soft and soothing character, produces the happiest effect, when neatly executed by a skilful peformer on the Flute.

It is thus written, ⌒ or ⌣ — and being so much used by the most celebrated Masters of the present day, cannot be too strongly recommended to all those Amateurs who wish to give to their performances that expression of sensibility and feeling for which this Instrument is so peculiarly adapted.

Gliding is produced by sliding the finger gently and gradually FORWARDS from off the hole, instead of lifting it off abruptly as usually practised; by this means, the first tone is so beautifully blended and incorporated with the following Note, that the transition from the one to the other is almost imperceptible. For Instance; if whilst sounding F♯ the fore-finger of the Right hand be gently passed forwards from off the hole, it will seem to steal into the next note by such a smooth, soft, and sweetly-swelling gradation, as to produce an effect truly delightful,— elucidating the Glide from F♯ to G♮ thus

Many other instances might be quoted, but the above is deemed sufficient to convey a clear idea of this admired Grace; and it only requires a little practice to discover where it may be effected to the greatest advantage.

A Chromatic Run from any given note to another, including all the half notes within the Interval, has an effect somewhat similar to that of the Glide; but it ought to be executed with great neatness and rapidity, or the effect will be defeated.— It is often introduced by the most able Flute Players; and the frequent practice of the whole Chromatic Scale, is therefore strongly advised; under the assurance that the finished effect which its skilful introduction gives to a performance will prove an ample compensation for the trouble in its acquirement.— A little practice will soon remove the difficulty which will be at first experienced.

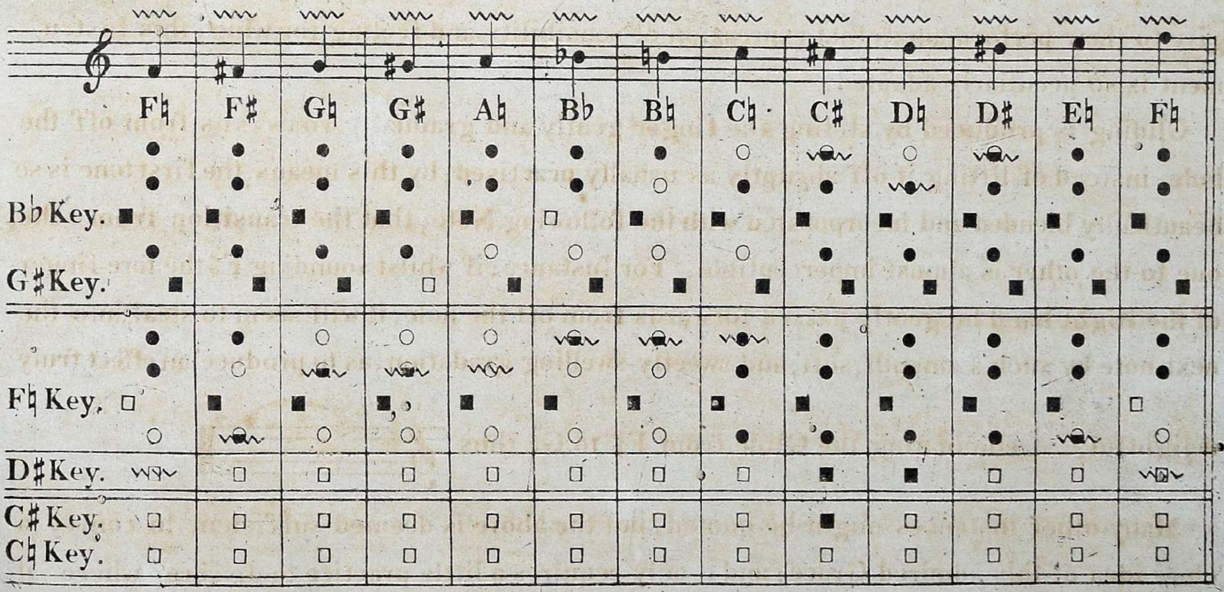
VIBRATION.

This is an Expression, occasionally introduced in Adagios, and other slow movements, and, by its faultering accent, is, as it were, imitative of a state of exhaustion.— In its nature, it is nearly allied to the Shake; but, being of a more tender and delicate character, should only be introduced in such pieces as are intended to be played with much pathos and feeling, and here, if well managed the effect is truly sweet, and beautifully expressive.

Vibration is thus written ~~~ and is produced in three different ways; first, by a tremulous or panting motion of the breath; — second, by shaking the Finger immediately *Over* the hole without actually touching the Instrument; — and thirdly, by a regular shake on the note vibrated, — but carefully observing that the shaking finger covers only one half of the hole.

Here follows a

SCALE of VIBRATIONS.

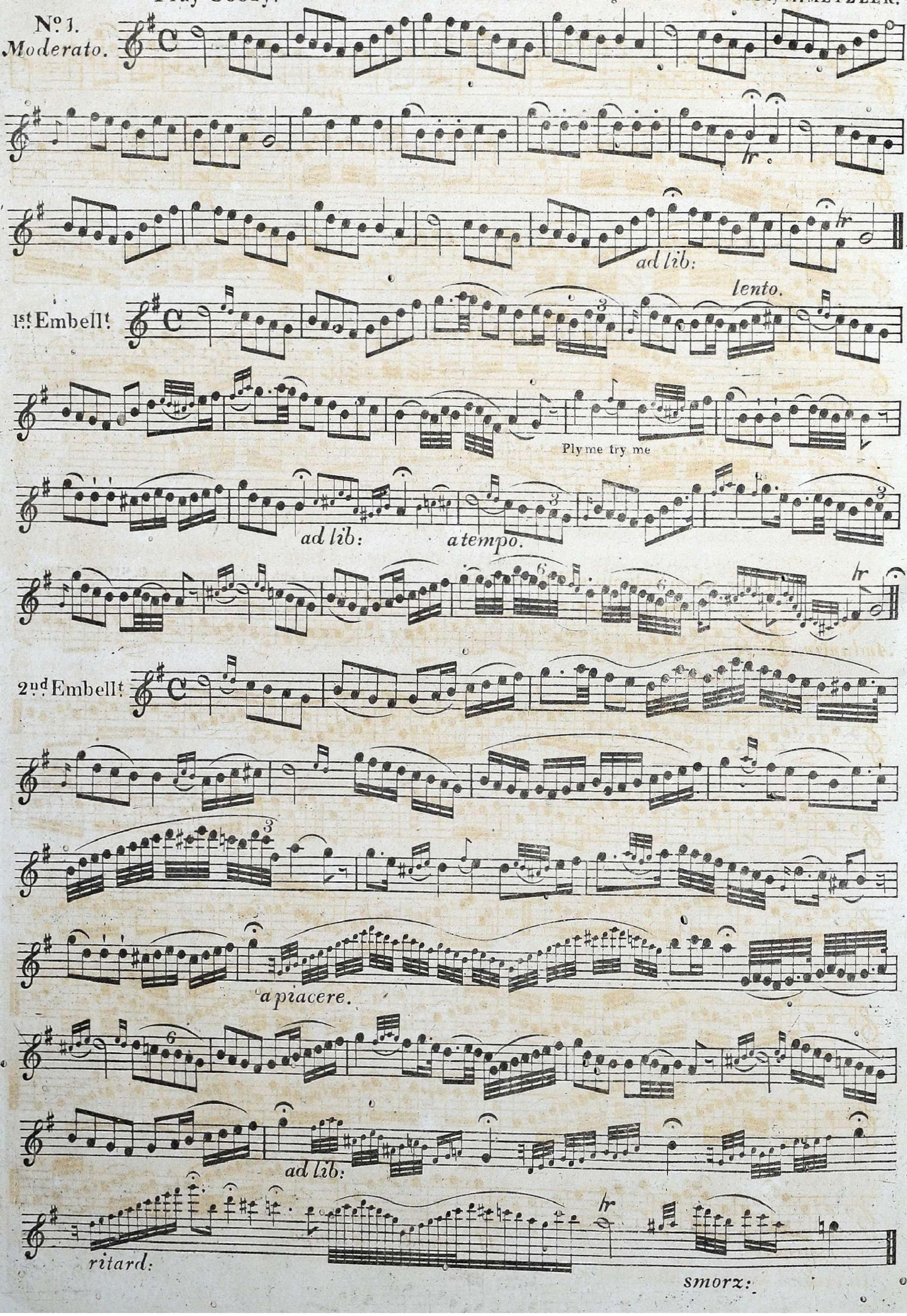


This mark ~~~ denotes the Key, and this ~~~ the Hole of the Note to be vibrated: — when thus ~~~ it signifies that the vibrating finger is only to cover one half of the hole so marked.

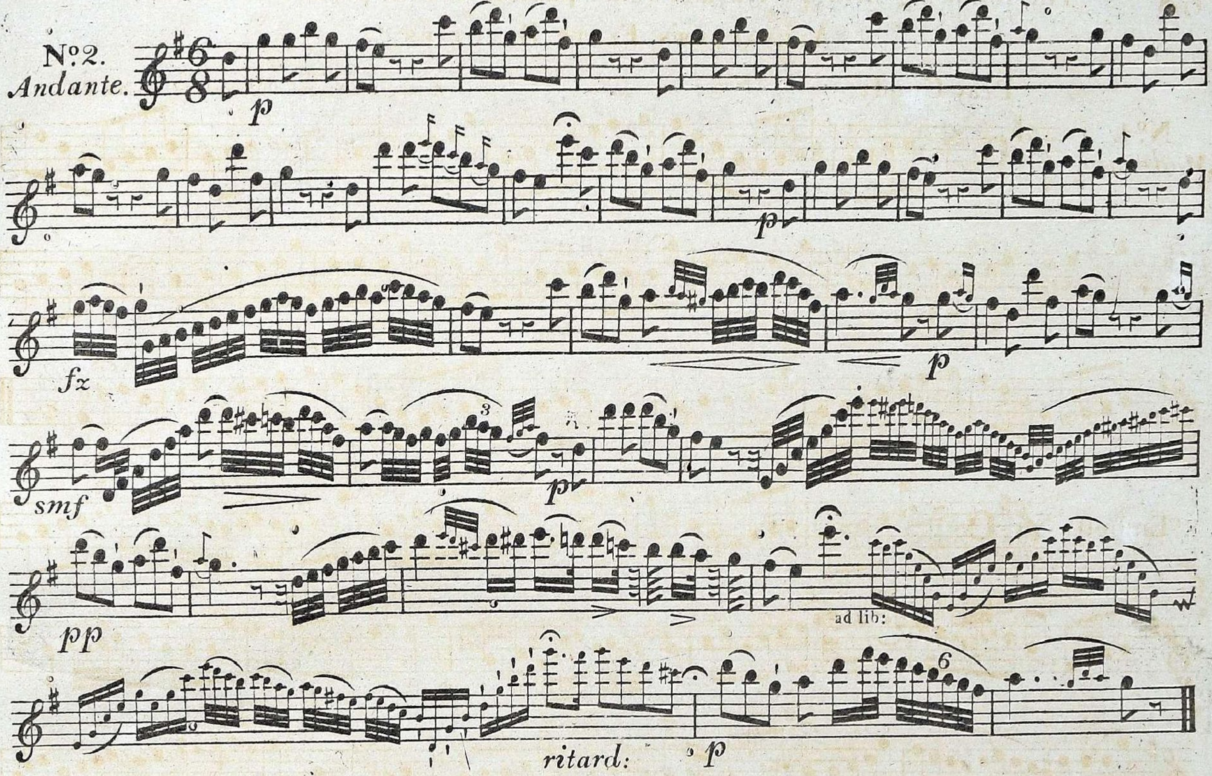
The following Airs, No 1, 2, and 3, are published with permission from "ALEXANDER'S FLUTE BEAUTIES."

Pray Goody.

Arranged with embellishments by M. METZLER.

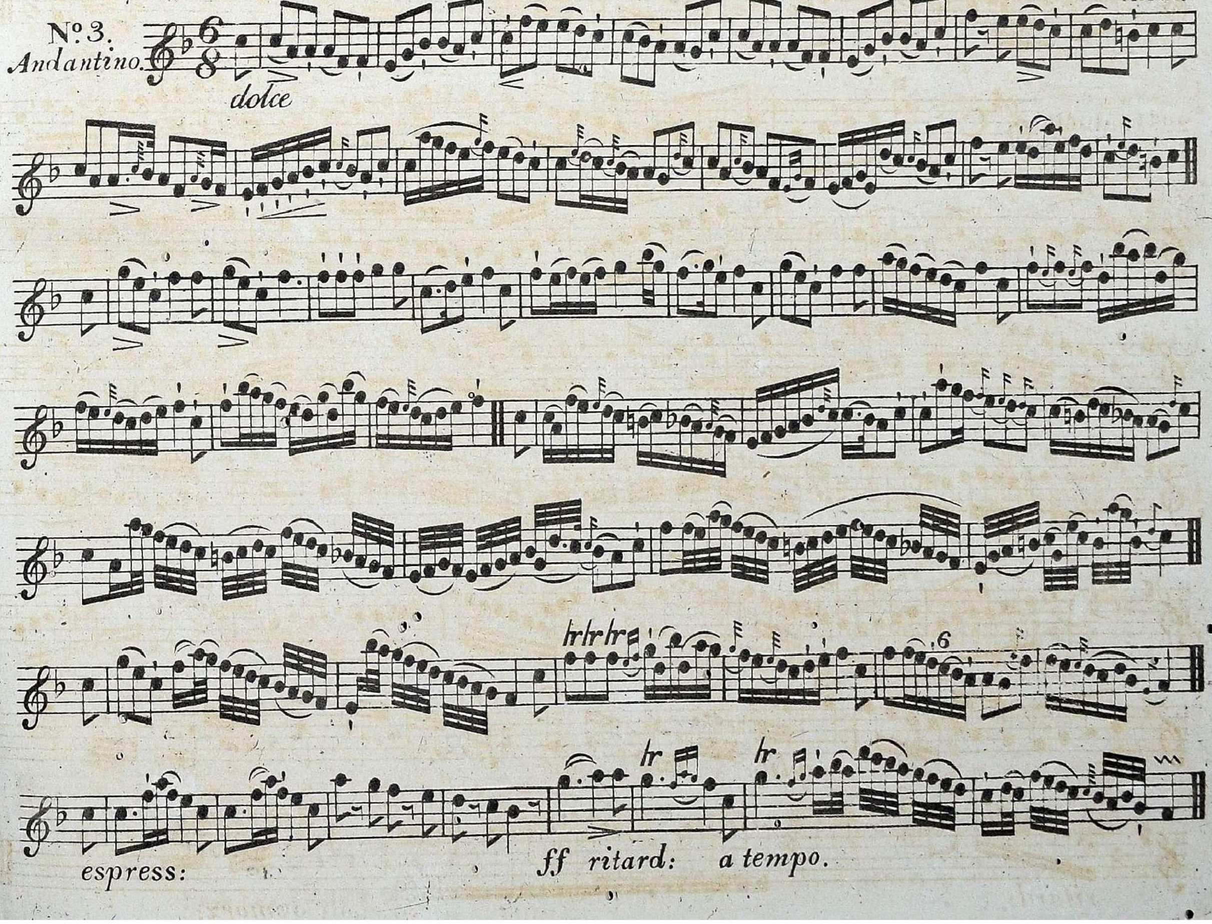


My heart with love is beating. Arranged with Embellishments by I.C. WEIDNER.



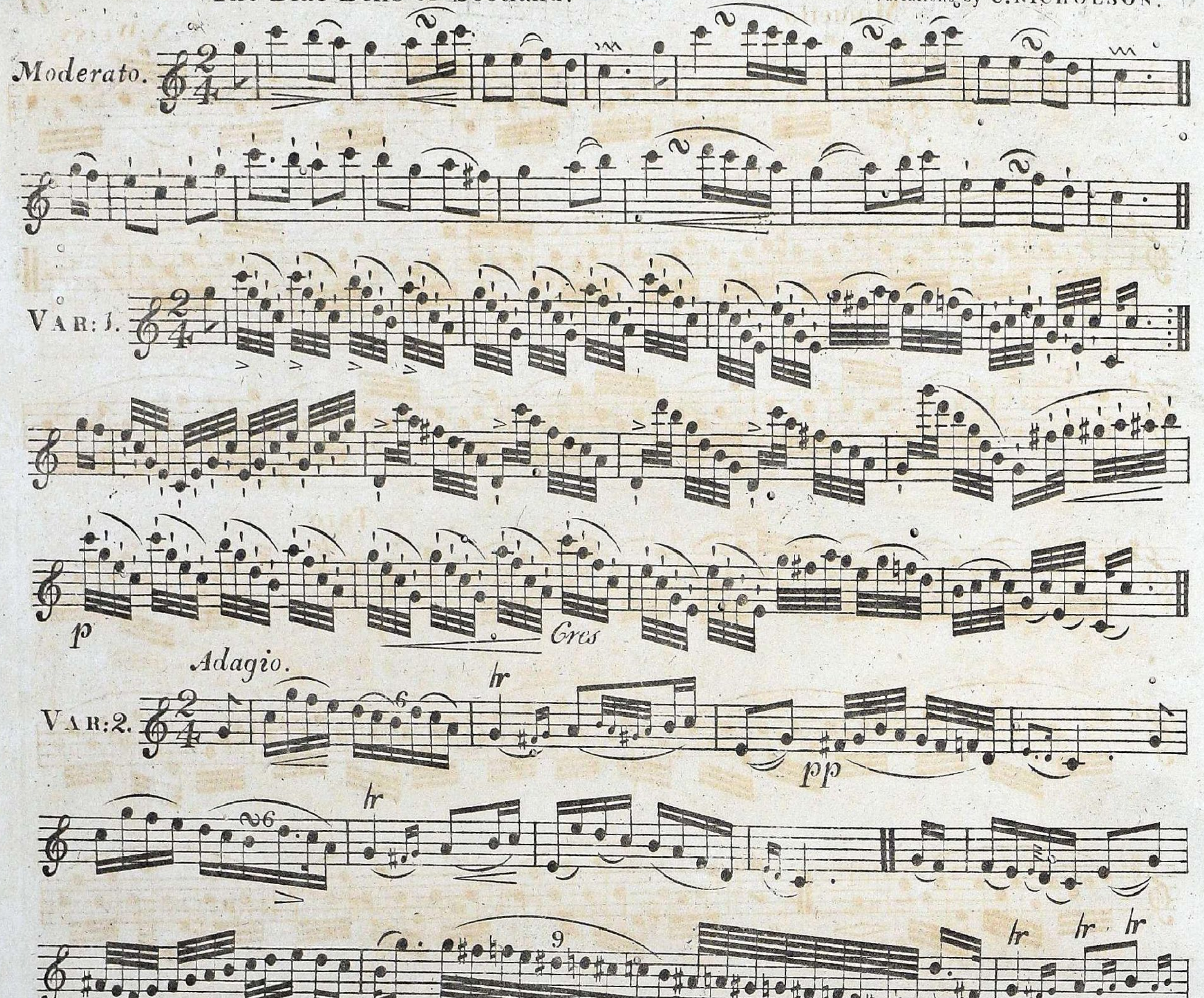
If e'er when solemn stillness reigns. Arranged with Embellishments by C. NICHOLSON.

Mozart.



The Blue Bells of Scotland.

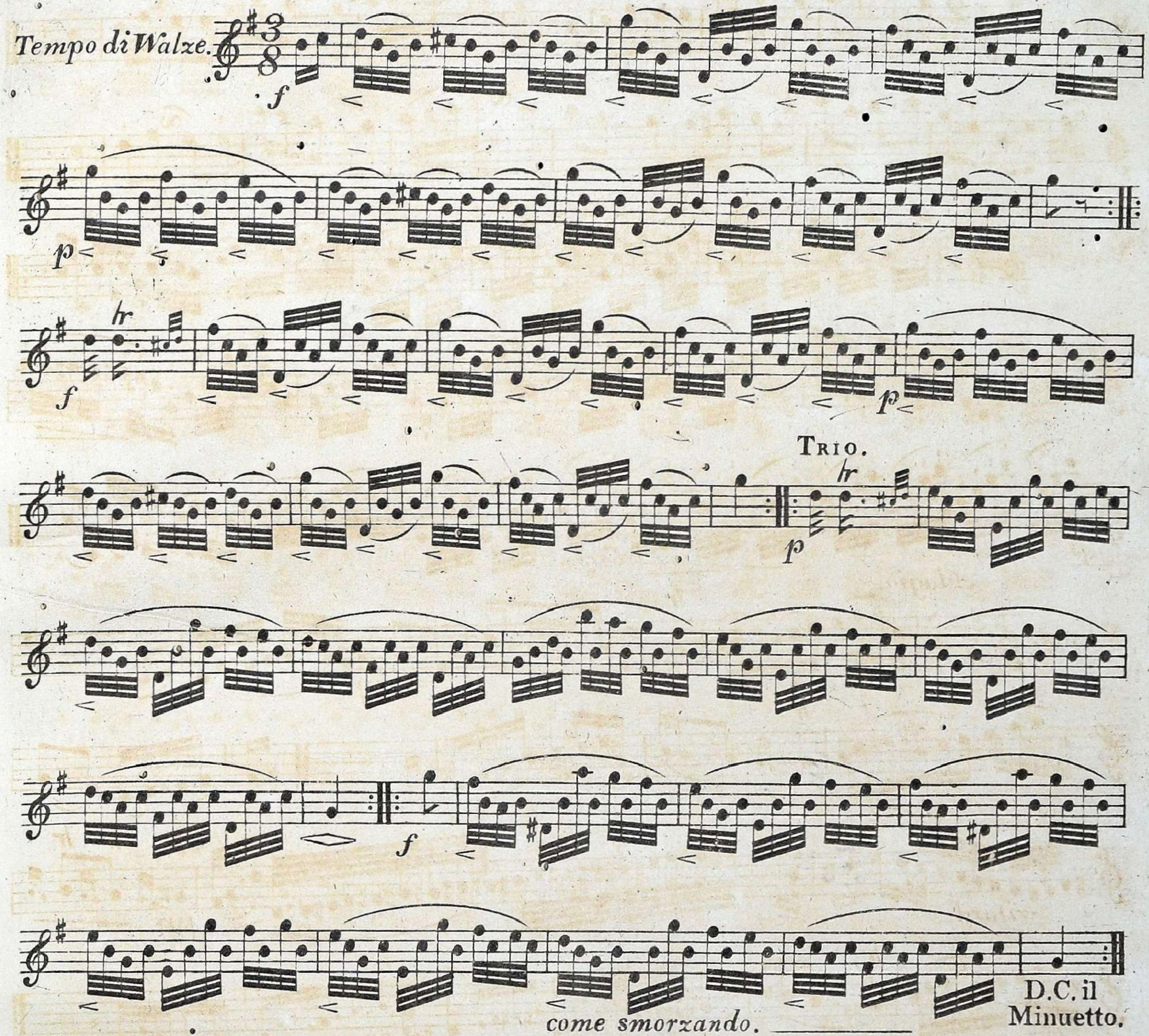
Variations by C. NICHOLSON.



The above are 3 of Mr. Nicholson's 6 Vars. on this admired Air as published by CLEMENTI & Co.

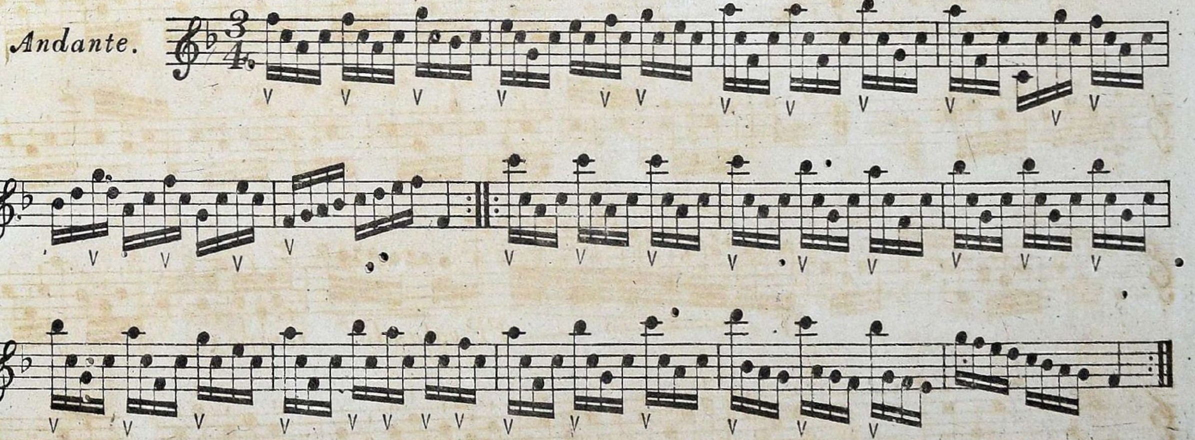
Minuetto.

C.N. Weiss.



Modulation on God save the King.

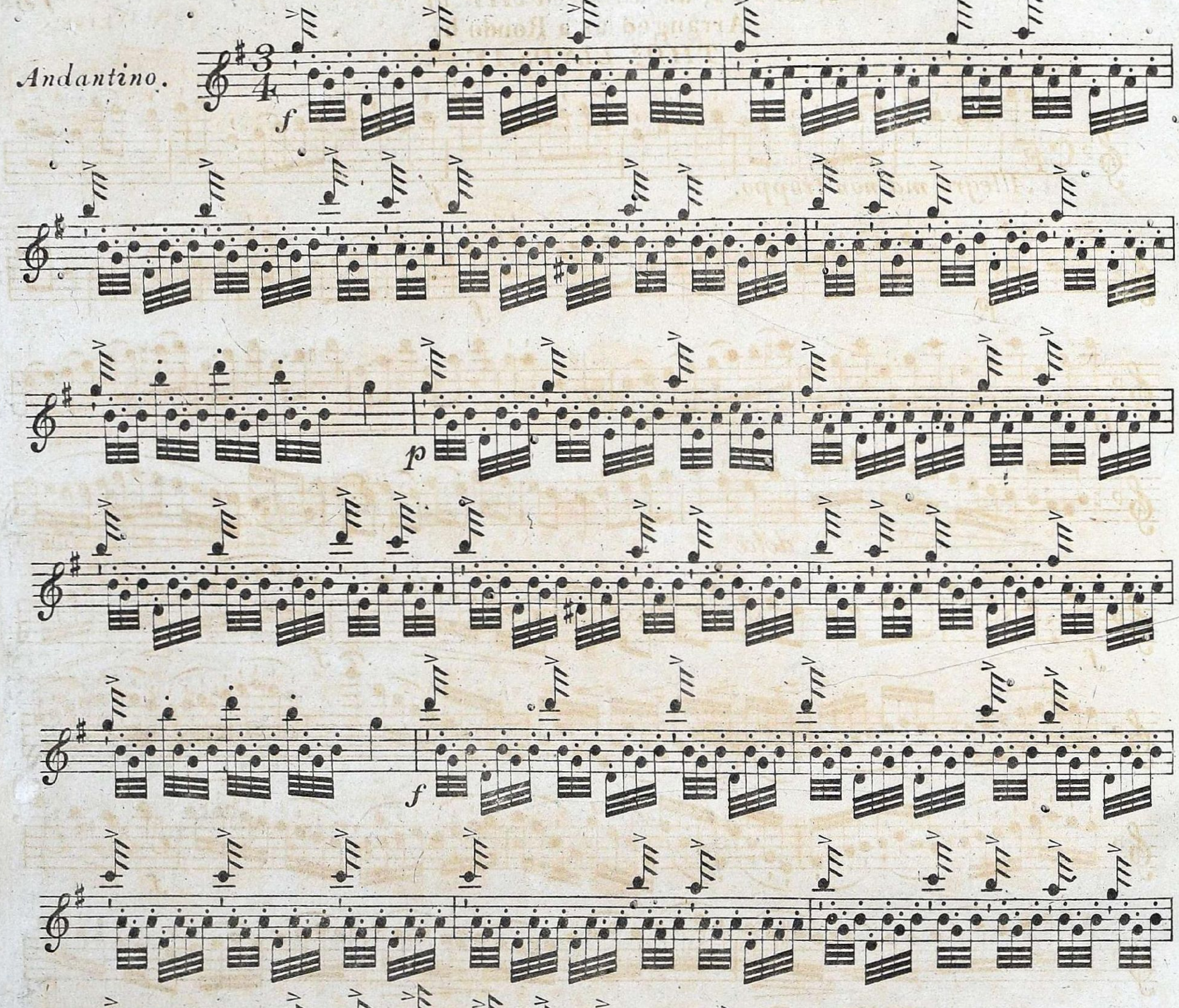
C. Nicholson.



The above Minuetto may be considered as a specimen of the Style of an entire New Work entitled "200 Studies for the Flute" by Mr. C.N. WEISS, Published by CLEMENTI and Co.

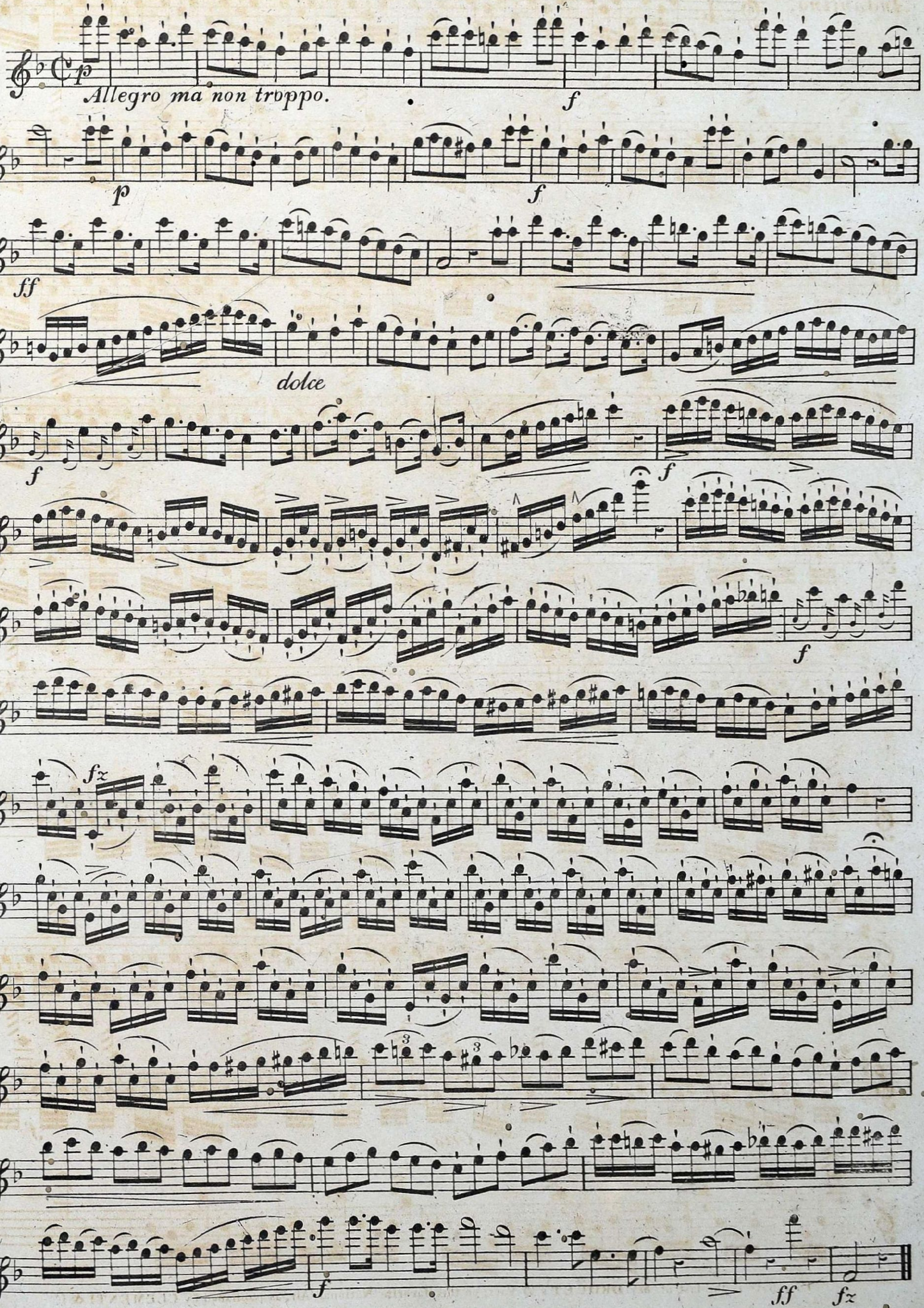
Modulation on God save the King.

DROÜET.



The above is the last of Mr. DROÜET's 5 Vars: on this favorite National Air, as published by CLEMENTI & Co.

ZITTI, ZITTI, an admired AIR of ROSSINI,
Arranged as a Rondo by
THOS. LINDSAY.



FINE.

CATALOGUE OF FLUTE MUSIC CONCLUDED.

		s.	d.
Weidner	Op. 17, Introd. a Medley of Irish Airs, Vllo.	4	0
——	3 Fav. Airs, with Vars. Vo. Acct. *ad lib.* Op 11	6	0
——	Introduction and favorite Irish Melody, with Vars. F. and P. F. Op 32	5	0
Weiss, C. N.	Celebrated STUDIES, consisting of Choice Airs, Variations, Solfeggios, Preludes, Capricios, Cadenzas, &c. &c. (Flute only) in 7 Nos. each, 2*s.* 6*d.* .... or in one Bk.	15	0
——	SIX FANTASIAS, Op 20; for F. & P. F. in each of which is introduced one of the following favorite Themes with Vars.—*Le Voyage de l' Amour et du Tems.—Robin Adair.—Ar hyd y nos.—Favorite German Air.—Italian Air of Paisiello*—and *Rule Britannia* .... each	3	0
——	'Catalaniana,' a Grand Fantasia for F. and P.F. introducing *Della Tromba—Nel cor piu—Partant pour la Syrie, &c.*	5	0
——	Fantasia on the celebrated Air of Rossini, '*Di tanti palpiti*,' F. and P. F.	2	6
——	Fantasia, Op 51	3	0
Wragg	Solos, Nos. 1 to 5, Vllo. *ad lib.* ...... each	1	6

SONATAS OR DUETS,

For Flute and Piano Forte and Piano Forte and Flute.

		s.	d.
Attwood	Arrangt. of Select Airs from Boeldeau's Opera 'The White Lady,' P.F. & F., Bks. 1 to 3 ea.	4	0
——	—— from Winter's Opera 'Opferfest, or Interrupted Sacrifice,' P.F. & F. Bks. 1 to 4 ea.	4	0
——	—— from Spontini's Opera 'La Vestale,' P. F. and F. Bks. 1 and 2 ...... ea.	4	0
Burrowes'	—— Mozart's Operas 'Don Giovanni,' 'La Nozze di Figaro,' 'Zauberflöte,' 'Idomeneo,' 'Cossi fan tutte,' and 'La Clemenza di Tito,' in 18 Numbers ...... ea.	4	0
——	—— Weber's Opera 'Der Freischütz,' P. F. and *F.*, Bks. 1 to 3 ...... ea.	4	0
——	—— 'Euryanthe,' Bk. 1	4	0
——	New Arrangement of the OVERTURES to Mozart's Operas of 'Don Giovanni,' 'Zauberflöte,' and 'Figaro,' as Quartets, for Piano Forte, Flute, Violin, and Violoncello ...... ea.	3	0
——	Chorus, 'The Praise of God,' from Haydn's Creation, Piano Forte, Harp, and Flute	2	6
Boeldeau	Overture to 'White Lady,' P. F. and F., Attwood	4	0
Cianchettini	Italian Air, with Introd. and Vars. P. F. and Flute	4	0
——	Diverto. from 'Tebaldo ed Isolina, P. *F.* & *F.* No 1	4	0
Clementi	Waltzes, Op 38 and 39, P.F. and Flute ...... each	5	0
Carnaby	Impromptu on favorite Airs	4	0
Dussek	6 Sonatinas, Op 19, Piano Forte and Flute	7	6
——	3 Sonatas, Op 25, introduced as Rondos, 'The Fife Hunt' and 'Rule Britannia,' P. *F.* and *F.*	7	6
——	3 Sonatas, Op 51 ...... ditto	8	0
Diabelli	Amusement ...... ditto, 1 and 2 ea.	3	0
Eley	Beauport Reel ...... ditto	1	6
Franks	'Les Oiseaux chantans,' No 1, ditto	2	6
Gianella	Grand Solo, Op 43, *F.* and P. F. *Obo.*	6	0
——	Sonata, 2 Flutes and Piano Forte	6	0
Graeff	Duet, Op 22, for Harp and P.F. with F. Accompt.	6	0
Haigh	Introd. and Thema, No 1 and 2, P.F. and Fl. ea.	2	6
——	2nd Divertimento (March, Minuet, and Waltz) Op 40, Piano orte and Flute	3	0
——	Trio, with 'When War's Alarms,' *P. F., F.,* & Vllo.	2	6
——	Introd. & Polacca, on Slingby's Allemande, *P.F.&F.*	2	6
——	Haydn's Symphonies, Nos. 1, 2, and 3, (Letters A, B, and C) arranged for *P. F.* and *F.*, in which are introduced the following Canzonettas, '*Far from this throbbing Bosom haste*;'—'*My Mother bids me bind my Hair*,' and '*Now the dancing Sun-Beams play*,' ...... each	4	0
——	Introd. and March, Vars. Piano Forte and Flute	2	0
——	Parody on Overture to Lodoiska.... ditto	2	6
Hook	6 Easy Sonatas, Op 54 ...... ditto	6	0
Hargreave	3 Airs—'Ye Banks and Braes,' National Waltz,' and 'Sprig of Shillelah,' Flute and *P. F.*	2	0
——	Mozart's Minuet, in Don Giovanni, Vars. ditto	2	6
——	Introduction and Vars. '*Ah Perdona*,'.... ditto	3	0
——	Divertimento on Irish Melody, &c. ...... ditto	2	6
——	2nd Divertimento	3	0
——	Variations on Mozart's Waltz	3	0
Jay	Variations on 'Italian Monfrina,' *F.* and *P. F.*	3	0
Kalkbrenner	Duo, Op 42, for Harp and Piano Forte, with *ad lib.* Accompts. for Flute, Violin, and Vllo.	6	0
——	Waltz, Piano Forte and Flute, Op 63	3	6
Kozeluck	Favourite Set of 3 Sonatas, Op 34, *P. F.* and *F.* with Violoncello *ad lib.*	7	6
Ling	Grand March and Military Rondo, Op 20, *P. F.* & *F.*	3	0
Logier	'Strains of other Days,' No. 4, with Two Irish Melodies, Piano Forte and Flute	3	0
——	Grand Sonata, for Piano Forte, Violin, and Vllo. introducing the favourite Irish Air, 'St. Patrick's Day,' Op 7	5	0
——	Grand Sonata, Op 8, with 'Blue Bells of Scotland,' Variations, Piano Forte and Flute	4	0
Mazzinghi	3 Sonatas, Op 2 ...... ditto	7	6
Mehull	Overture 'Les deux Aveugles de Toledo,' ditto	3	0
Muller	6 Country Dances ...... ditto	1	6
——	3 Waltzes ...... ditto	2	0
Mozart	Waltzes, Bks. 4 and 5 ...... ditto ...... ea.	3	0
Nezot	2 Waltz Divertimentos, Flute and Piano Forte	2	0
Paër	Airs from Opera 'Il Fuorisciti,' *P. F.* and *F.* Bks. 1, 2, and 3, by Harris ...... ea.	4	0
Pleyel	Celebrated Set of 6 Sonatas, dedicated to the Queen, *P. F.* and *F.*, with Vllo. *ad lib.*	12	0
——	Favourite Trio, Op 29, *P. F., F.,* and Vllo.	5	0

		s.	d.
Ries	Divertimento, Op 62, *P. F.* and *F.*	5	0
Skarratt	Divertimento, as a *P. F.* Duet, with *F.* Accompt.	3	0
Sola	Select Airs from Rossini's Opera 'La Donna del Lago,' *P. F.* and *F.*, Bks. 1 and 2 ...... ea.	7	0
Steibelt	3 Sonatas, Op 18, ditto	8	0
Tolou	Fantasia and Variations, ditto, Op 16	4	0
Viotti	Serenatas, Op 24, Bks. 1 and 2, ditto ...... ea.	8	0
Ware, Geo.	Overture, to 'Belles without Beaux,' ditto	2	6
Weidner	Sonata Duet, No 1, introducing Adagio 'Adieu! thou faithless World,' and Rondo 'Bucks of Tipperary,' Flute and Piano Forte	5	0
——	Ditto, *No.* 2, with 'O! Whistle and I'll come to ye my Lad,' Flute and Piano Forte	5	0
——	Ditto, No. 3, with Andante 'Kitty of Colerain,' and Rondo 'Jack's Welcome Home,' Flute and Piano Forte	5	0
——	Introduction and favourite Irish Melody 'The Groves of Blarney,' Vars. *P.F.* or *H.* Acct. Op 32	5	0
Weippert	Original Air, Vars. Op 58, No. 1, Harp and Flute	1	0
——	Air, 'Voulez-vous danser?' Variations, Op 58 *No.* 2, Harp and Flute	2	6
——	Air, 'Garyone,' Op 58, *No.* 3, Harp and Flute	1	6
——	Thema, Variations by Mozart, Op 59, *No.* 1, arr. for Harp, Piano Forte, and Flute	4	0
——	'Lindor,' Variations by Ditto, Op 59, *No.* 2, for ditto	4	0
Weiss	'Catalaniana,' (SEE SOLOS)	5	0
——	Six Fantasias, Op 20 (SEE SOLOS) ...... ea.	3	0
Winter	Overture to 'Opferfest,' *P. F.* and *F.*, Attwood	4	0
Woelfl	3 Sonatas, Op 34, Piano Forte and Flute	8	0
——	3 Ditto .. Op 45 ...... ditto	8	6
——	3 Ditto .. Op 47 ...... ditto	8	6
——	Grand *P. F.* Duet (4 hands) Op 46, Flute Accompt.	4	0

FLUTE TRIOS.

		s.	d.
Berbiguer	3 Trios, Op 70	7	6
Desnouës	New Trio, Flute, Violin, and Violoncello	7	6
Gabrielsky	Grand Trio, 3 Flutes, Op 34	4	0
——	Ditto, Op 45, Flute, Violin, and Tenor (*Foreign*)	6	0
——	3 Trios for 3 Flutes, Op 53, with 'Gramachree' and 'My Lodging'	7	6
——	3 Trios for 3 Flutes, Op 56, with 'Auld Robin Gray,' 'Tweed Side,' and 'The Legacy'	7	6
Gianella	Sonata, for 2 Flutes and Piano Forte	6	0
Haydn	2 Trios, 2 Flutes and Violoncello	4	0
Kuhlau	3 Grand Concertante Trios, 3 Flutes	10	6
——	*No.* 1, from ditto	5	0
——	—— 2, from ditto	4	0
——	—— 3, from ditto	3	6
Mozart	Opera 'Zauberflöte,' Flute, Violin, and Violoncello	7	6
Rozelli	3 Easy, 3 Flutes	4	0
Weiss, C. N.	Pot Pourri, 3 Flutes, introducing favourite Airs of Mozart, Haydn, and Paër	4	0
Wilkins	15 Scotch and Irish Airs, 3 Flutes	4	0

FLUTE QUARTETS.

		s.	d.
Hoffmeister	Air with Variations, Flute, Violin, Tenor, & Vllo.	2	6
Pleyel	Quartets, Op 19 ...... ditto	8	0
Viotti	Ditto....Op 22. ...... ditto	8	6

SONATAS, &c.

FOR PIANO FORTE AND FLUTE.

		s.	d.
Cramer	Andante, with Bravura, Vars.	5	0
——	3 Sonatas, Op 9, Vllo. Accompt.	7	6
——	3 Ditto .. Op 31,	8	0
——	3 Ditto .. Op 35, introducing 6 Airs, Vllo.	8	6
Clementi	6 Ditto .. Op 2, 4, and 13 ...... ea.	10	6
——	3 Ditto .. Op 21, 22, and 32; Vllo. .. ea.	7	6
Cutler	Fantasia and French Air, with Vars.	4	0
Dussek	6 Sonatas, Op 19	7	6
——	3 Ditto .. Op 25, with Airs	7	6
——	3 Ditto .. Op 31, with ditto, Vllo.	8	0
——	3 Ditto .. Op 51, (Easy)	8	0
Fiorillo	3 Ditto .. Op 22, with Airs	8	0
Giordani	6 Quartets Op 17, P. F., F., V., and Vllo.	10	6
Gyrowetz	3 Sonatas, Op 34, Vllo.	8	0
Horn	3 Ditto .. Op 3,	7	6
Haigh	2nd Divertimento, Op 40	3	0
Haydn	12 celebrated Symphonies, composed for Mr. Salomon's and the Opera Concerts —newly arranged by M. Clementi, for the P. F. with Accompts. for F., V., and Vllo. *ad lib.*		
	Nos. 1 to 6 ...... each	4	0
	Nos. 7 to 12 ...... each	6	0
——	Symphonies (Letters A. B. & C.) arranged by T. Haigh, for P. F. and F. .... each	4	0
Kozeluch	Sonatas, Op 34, (favorite Set) Vllo.	7	6
Ling	Vars. on Shield's admired Air 'Billet Doux'	3	6
——	Overture 'La Sylphe'	3	6
Pleyel	Celebrated Set of 6 Sonatas, ded. to H.M. the late Queen of England, Vllo.	12	0
——	Trio .... Op 29, Vllo.	5	0
——	2 Sonatas, Op 30	6	0
Ries	Trio .... Op 69, Vllo.	3	6
Schroeter	6 Sonatas, Op 4	10	6
Steibelt	3 Ditto .. Op 18	8	0
Von Esch	Divertimento, Op 14, V. and Vllo.	3	0
——	Ditto ...... Op 15, .. Ditto	3	0

In addition to the foregoing Catalogue, CLEMENTI and Co. have always on hand a great variety of

FOREIGN FLUTE MUSIC,

Amongst which are the favourite Duets, Trios, &c. of Berbiguier, Gabrielsky, and other eminent Composers on the Continent.

NICHOLSON'S
IMPROVED FLUTES.

CLEMENTI AND CO.

26, CHEAPSIDE, LONDON,

HAVE much pleasure in informing the Amateurs of this fashionable and admired Instrument, that they are now making FLUTES of EBONY and COCOA, with their newly-invented ELASTIC PLUGS and DOUBLE SPRINGS to the KEYS, after the Plan of MR. NICHOLSON, under whose immediate inspection these Flutes are finished.

MR. NICHOLSON's favourite old Flute is too well known in all the Public Concert Rooms in London, and other parts of the kingdom, to require eulogium. C. and Co. having had this instrument as a model, (an exclusive advantage which no other Manufacturer has ever before possessed) they have in consequence been enabled to apply such Improvements, in regard to the Bore, &c. as have given to their Flutes a character of such decided superiority, as to render them worthy of the warmest Professional recommendation.

In all Wind Instruments, one of the chief excellencies is a FREEDOM OF TONE;—this quality it has been the particular care of the Manufacturers to preserve. In these Flutes it is combined with unusual SWEETNESS and POWER; and so perfect is the TOUCH and STOPPING, from the peculiar mechanism of the Keys, that even the most rapid *Chromatic Passages* may be executed, without any of that rattling noise, so offensive to the ear, from the action of Keys on the usual mode of construction.

Possessed of such advantages, therefore, the Manufacturers flatter themselves that they may safely venture to recommend them as the best Instruments of the kind yet offered to the Public; and, as they are determined not to relax in their exertions for the general improvement of the Flute, they hope to deserve a continuance of that patronage which has already been so liberally bestowed on them.

THE FOLLOWING ARE THEIR PRICES:

		£.	s.	d.
Elegant Cocoa or Ebony *(Nicholson's Improved)* Flutes, with Patent Tube Head, Silver Tips, Elastic Plugs, and Double Springs to the Keys, &c.	with 8 Silver Keys	10	10	0
	—— 7 ditto......	9	9	0
	—— 6 ditto......	8	8	0

Several spurious Imitations having been attempted to be passed upon the Public, to prevent Imposition, observe, that no Flute is genuine, which is not stamped

CLEMENTI & CO.
LONDON.
C. NICHOLSON'S
IMPROVED.

⁂ To assist in forming a true estimate of these Flutes, it is but justice to state, that, in a short period, they have passed into the hands of more than THREE THOUSAND of the most distinguished Amateurs and Professors of this country, whose unqualified approbation they have been honoured with, and who have unequivocally shewn them a decided preference; and that Mr. Nicholson has discarded his old one (above alluded to) in their favour—a compliment which all lovers of the Instrument know well how to appreciate.

SLOMAN, Printer, King-Street, Yarmouth.